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A NOTEWORTHY UNRESTRICTED PUBLIC SALE

VERY VALUABLE

ANTIQUE ART PROPERTY

OF THE

CATTADORI
ITALIAN ART GALLERIES

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

UNDER THE MANAGEMENT OF

THE AMERICAN ART ASSOCIATION

MADISON SQUARE SOUTH

NEW YORK

ON FREE PUBLIC VIEW

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

BEGINNING SATURDAY, APRIL 9TH, 1921
AND CONTINUING UNTIL THE DATE OF SALE
FROM 9 A. M. UNTIL 6 P. M.

THE VERY VALUABLE

ANTIQUE ART PROPERTY

OF THE

CATTADORI ITALIAN ART GALLERIES

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON WEDNESDAY, THURSDAY, FRIDAY AND SATURDAY
AFTERNOONS, APRIL 13TH, 14TH, 15TH AND 16TH
BEGINNING AT 2.15 O'CLOCK

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

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ILLUSTRATED CATALOGUE

OF THE

VERY VALUABLE

ANTIQUE ART PROPERTY

OF THE

CATTADORI ITALIAN ART GALLERIES

FORMERLY LOCATED AT

No. 734 FIFTH AVENUE

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON THE AFTERNOONS HEREIN STATED

AT THE AMERICAN ART GALLERIES

THE SALE TO BE CONDUCTED BY

MR. THOMAS E. KIRBY

AND HIS ASSISTANTS, MR. OTTO BERNET AND MR. H. H. PARKE, OF THE

AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK CITY

THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

AUG 1 1921

COLLECTION OF P. CATTADORI'S ITALIAN ART GALLERY

Signor Cattadori, the well-known connoisseur of Venice, has consigned to the American Art Association, to be sold under its invariable terms of an unrestricted and unprotected public sale, the important ancient Italian Furniture, Textiles, Laces, Tapestries, Paintings, Valuable Art Objects and Sculptures removed from his now demolished premises at 734 Fifth Avenue.

Many of the objects now on exhibition were derived from such world-renowned sources as the collections of Stefano Bardini, Gauthier of Paris, the Caracciolo, the Borghese Palace, Rome, The Royal Palace of Racconigi, the Dowager Queen of Italy, the Doria Palace and Count Camillo Benso di Cavour.

Among the textiles are many Gothic and Renaissance Velvets remarkable for beautiful color or marvelous weaving; a Papal Amethyst Baldachino and Jade Green Hanging present an unrivaled refinement of color, and a Gothic Drap d'Or Center, woven in crimson with rare bouclé stitch, and a sapphire Velvet Panel of the same Venetian period exemplify the great dexterity that weaving had then attained. Jardinière and other Genoese Velvets are well represented; many specimens enriched with exquisite needle-painting in gold threads reflecting the remarkable precision of not only the eminent painters, who did not disdain to draw a pattern or subject motive, but the rare craftsmanship of the embroiderer. The Brocades, Damasks and Brocatelles are not less noteworthy than the Velvets. A group of Filet Lace and Fil-tiré Covers exhibiting Gothic and Renaissance motives, many with animalistic motives, is one of the most interesting heretofore offered at public sale.

The collection of dainty Ivory Fans of the eighteenth century includes many of perfection in decorative value.

The Jewelry displayed has a passing interest, rather more for the effect desired than the value of the gems used in the settings.

The collection of Early Italian Faience includes many rare specimens of Caffaggiolo, Savona and Della Robbia. A Saxe Tea and Coffee Set is not only complete, but delightful in the chaste simplicity of its decoration. There are a number of Brass

Votive Lamps, Braseros, Forged Iron Torchères, Andirons most useful in their purpose and dignity; a fifteenth century Sanctuary Screen, delicately forged and chiseled with lacelike tracery, Saracenic and Crusaders' heads, is possibly the finest specimen of ironwork extant of this early period.

Two Italian Renaissance Rock Crystal Candlesticks are of great interest and finely mounted. French eighteenth century Gilded Bronze Ameublements are exemplified by two delightful Louis XV Clocks, one from the Dowager Queen of Italy's Collection, and a pair of Louis XVI Wall Appliqués signed by Payot.

The two superlative Statuary Bas-reliefs by Cellini and Bandinelli have the prestige and distinction of association in the famous Bardini Collection.

The Decorative and Portrait Paintings include examples by Guardi, Mariées, Giulio Romano, François Boucher, several important Architectural Landscapes painted in tempera, also from Bardini, and a distinguished Primitive "Madonna and Child" by Lorenzetti which glows with color and devotional feeling.

The Italian Gothic and French Renaissance and eighteenth century Furniture, although extremely diverse in period and style, "holds together" in a remarkable manner, demonstrating its eclectic selection. Several Gothic Chests and Renaissance Cassoni will undoubtedly be eagerly sought for their rarely interesting details; further objects to be noted are Torchères by del Tasso and others, several fine Needlework Screens, Chairs, and Settee, Console and Other Tables, Cabinets, a number of Choir Stalls from the Church of San Lorenzo, Naples, State Beds, a beautifully inlaid and mounted Commode signed by Russel, a Venetian Sedan Chair eminently suited for a modern telephone booth in a great hall, and a French Renaissance Window Casement in fine condition of artistic workmanship.

The Tapestries and Needlework Hangings include several Gothics, one small panel, "The Adoration of the Virgin," being exceptionally fine and varied in its weaving; of the Renaissance, the "Alexander the Great and Porus," from Lord Braye's Collection, has the golden sunlit merit of its early period. A seventeenth century French Tapestry is of fine decorative quality, and a number of Tudor early French and Italian Petit and Gros Point are enhanced by the presence of a "Deposition from the Cross" whose cartoon has been given to Domenico Tiepolo (1726-1804.)

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South.

CATALOGUE

THE AMERICAN ART ASSOCIATION

MANAGERS

SALE AT THE AMERICAN ART GALLERIES

Collection of

P. CATTADORI'S ITALIAN ART GALLERY

Afternoons of Wednesday to Saturday (inclusive)

April 13 to 16, 1921

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

Purchaser's Name _____

Address in Full _____

Amount of Deposit _____

FIRST AFTERNOON'S SALE

WEDNESDAY, APRIL 13, 1921

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.15 O'CLOCK

Catalogue Numbers, 1 to 189, inclusive

Mrs I. S. Fish

1—FOUR YELLOW SILK TASSELS *Italian Seventeenth Century*

3 Pinnacled tops with latticed skirts.

W Jesselner

2—NINE IVORY AND GOLD TASSELS *Italian Seventeenth Century*

1 Latticed and puffed skirt with plain fringe.

Mrs. Wm. Bauer.

3—LENGTH OF FRINGE *Italian Eighteenth Century*

8 Pink and ivory cut fringe.

Length, 13 *yards* 22 *inches; depth,* 1¾ *inches.*

E. Perkins.

4—CRIMSON FRINGE *Italian Sixteenth Century*

10 Richly latticed at crown; caught at points with velvet tufts.

Length, 5 *yards* 22 *inches; depth,* 8 *inches.*

Mrs. P. Bernheimer.

5—Drap d'Or Brocade Maniple

Italian Sixteenth Century

10. Ivory ground; woven in yellow, red and threads of gold with fine scrolling acanthus leaves. Trimmed with gold galloon and fringe.

R. Glendenning

6—Brocade Maniple *French Eighteenth Century*

50 Ribbed pink silk; woven in velvet stitch with sprays of flowers. Trimmed with silver galloon.

12.

Mrs. P. Bernheimer.

7—Two Brocade Maniples *French Eighteenth Century*

(A) Pink velvet brocade; woven with sprays of flowers. Trimmed with silver galloon.

20.

(B) Deep rose-du-Barry stripe; trimmed with gold lace.

O. Bernet. Agt.

8—Brocade Maniple and Stole *Italian Eighteenth Century*

Ivory and pink stripes enriched with wave motives; trimmed with gold galloon.

10.

R. Glendenning

9—Two Brocade Maniples *Italian Seventeenth Century*

(A) Ciel-blue with scrolls and flowers in gold threads.

15. (B) Ivory and pink stripes enriched with bouquets in silver threads.

O. Bernet. Agt.

10—Two Brocade Maniples *Italian Eighteenth Century*

50 (A) Ivory ground; *semé* with green imbrications interrupted with sprays of pink blossoms. Trimmed with gold lace.

17. (B) Ciel-blue ground; woven with large trailing sprays bearing deep pink blossoms; trimmed with gold galloon.

O. Bernet. Agt.

11—Two Gold and Silver Brocade Maniples

Venetian Seventeenth Century

50 (A) Damassé ivory ground; enriched with scrolls of flowers in colors and gold; trimmed with gold galloon.

12. (B) Flushed pink; enriched with large blossoms and scrolls in silver and colors; trimmed with silver lace.

R. Glendenning.

12—Embroidered Maniple and Stole

French Eighteenth Century

50

12. Ivory silk maniple; enriched in gold threads and colored silks with scrollings of fruit and flowers. Stole; ivory satin similarly embroidered.

Mrs. P. Berolzheimer.

13 Two Brocaded Maniples *Italian Seventeenth Century*

(a) Corded ivory silk; woven with sprays of flowers in color.

20.

(b) Rare lavender and green silk; woven with scrolling leafage. Both trimmed with gold galloon.

R. Glendenning.

14—Two Silk Maniples *French Eighteenth Century*

(a) Deep rose-red corded brocade; woven with sprays of fine blossoms in colors with passage of velvet. Trimmed with silver fringe and galloon.

15.

(b) Rare ivory corded silk; printed in colors with trailing sprays of naturalistic blossoms; trimmed with gold galloon.

Mrs. P. Berolzheimer.

15—Two Brocaded Maniples *Italian Seventeenth Century*

(a) Peach-pink; woven in blue, yellow and ivory with dainty scrolling leafage and blossoms.

20.

(b) Pink and green stripe; woven with small vines in ivory.

E. Perkins.

16—Embroidered Maniple and Stole

French Eighteenth Century

15. Blush ivory silk maniple; enriched in gold threads and colored silks with dainty scrollings and flowers. Stole similar.

O. Bernet Agt

17—Gold-embroidered Velvet Maniple

Italian Sixteenth Century

50

27. Lustrous sapphire-blue velvet; woven with leaf ogivals outlined in gold cord. Trimmed with silver lace.

R. Glendenning.

18—Two Embroidered Maniples and Stole

French Eighteenth Century

30
27. Blush ivory silk; enriched with scrollings in gold threads emitting fine sprays of blossoms in colors.

R. Glendenning.

19—Brocade Wafer Cover *French Eighteenth Century*

30
12. Rose-pink with sprays of flowers.

C. H. Coney.

20—Brocade Wafer Cover *French Eighteenth Century*

3. Rose-pink; woven with sprays of flowers. Trimmed with silver galloon.

O. Bernet. Agt.

21—Gold Embroidered Velvet Wafer Cover

Italian Seventeenth Century

4. Blue velvet; displaying a floriated cruciform motive. Trimmed with silver lace.

R. Glendenning.

22—Brocade Wafer Cover *Italian Eighteenth Century*

3. Pink and green floral stripe. Trimmed with gold lace.

Mr. Keeble.

23—Gold-embroidered Chalice Cover

French Eighteenth Century

1. Blush ivory silk; enriched in gold threads with rayed center and golden scroll-border emitting floral sprays in dainty colored silks. (Needs restoration.)

19 *inches by* 21½ *inches.*

L. Bluhm.

24—Embroidered Silk Cushion *French Eighteenth Century*

8. Square; ivory silk, enriched in gold threads and pastel silks with rayed central dove and scrolled corners bearing branches of apples.

Mrs. P. Berolzheimer.

25—Brocade Cushion *Italian Eighteenth Century*

8. Square; woven with pink and green stripes relieved with trailing ivory vines.

Mrs. W. H. Guion.

26—Two Embroidered Silk Cushions *Louis XV Period*

24. Oblong; ciel-blue, enriched in pastel colors with trailing flowers. Trimmed with silver galloon.

27—Two Gold Venetian Brocade Cushions

Sixteenth Century

20. One oblong; one square. Woven with pineapple and pomegranate motives within scrollings. Trimmed with gold galloon.

28—Venetian Brocade Cushion *Seventeenth Century*

9. Square; woven in threads of gold and delicate colored silks with highly conventionalized palmette and floral motives.

29—Drap d'Argent Brocade Cushion

French Eighteenth Century

8. Oblong; pink ground, woven in ivory and silver with sprays of flowers and trailing vines.

30—Velvet Brocade Cushion *French Eighteenth Century*

13. Square; ribbed soft pink ground, woven with beribboned bouquets of dainty flowers parted with ivory basketed ribbons.

31—Crimson Velvet Cushion *Italian Gothic*

— Oblong; rich lustrous velvet. (Imperfect.)

32—Venetian Brocade Cushion *Seventeenth Century*

8 Square; green silk, woven with large bouquet of flowers on infloretted ivory ground.

33—Two Velvet Brocade Cushions

French Eighteenth Century

25 Oblong; pale rose-pink, woven with green velvet ribbon motives and sprays of flowers. Trimmed with silver galloon.

34—Two Gold-embroidered Cushions *Spanish Renaissance*

35. Heavy crimson satin, enriched with central grotesque mask and flanking leaf scrolls developing chimeric animals. Executed in silks appliqué.

Dwight Warfield.

35—Two Drap d'Argent Brocade Cushions

Italian Early Sixteenth Century

14. Oblong; deep ivory ground; woven in straw yellow and pink with all-over sprays of conventional flowers. Trimmed with gold galloon.

E. Perkins.

36—Gold Brocade Cushion *Italian Seventeenth Century*

8. Oblong; two-toned damassé green ground, woven with detached sprays of roses in gold threads.

Mr. Keeble,

37—Brocade Cushion *Italian Eighteenth Century*

10. Square; ivory damassé ground, woven with bouquet of flowers within leaf scrolls.

Mr. Keeble.

38—Brocade Cushion *Italian Eighteenth Century*

13. Oblong; woven with pink stripes interrupted with wave-motived ivory bands. Trimmed with gold lace.

Mrs. H. Rutland,

39—Gold Brocade Cushion *French Eighteenth Century*

7. Square; woven with trailing flowers alternately on irregular grounds of pale blue and latticed crimson.

E. Perkins.

40—Gold Brocade Cushion *Italian Eighteenth Century*

11. Oblong; woven with raised gold scrollings enclosing bouquets; on old-yellow ground.

Mr. Keeble.

41—Green Damask Cover *Italian Renaissance*

19. Golden-yellow field; woven in dull green with large bouquets within imbricated ribbons.

40 *inches by* 21 *inches.*

G. Bennet. Agt.

42—Golden-yellow Velvet Center

Italian Seventeenth Century

20. Rich soft-pile velvet; with admirable sheen. Trimmed with gold galloon.

1 *yard by* 18 *inches.*

43—Venetian Drap d'Or Brocade Cover

Early Seventeenth Century

30. Floral damassé green ground; woven with feathery leafage, pomegranates and flowers. Trimmed with gold galloon.

1 *yard* 26 *inches by* 19½ *inches.*

44—Brocade Center *Italian Early Eighteenth Century*

Bleu-de-ciel; woven with a dainty scrolled diamond lattice 30. in ivory enclosing delicate sprays of flowers. Trimmed with gold galloon and fringe.

2 2/3 *yards by* 20 *inches.*

45—Damask Cover *Italian Renaissance*

Delicate straw-yellow; woven with unusual husked acan- 30. thus-leaved ogivals.

2 2/3 *yards by* 1 *yard* 20 *inches.*

46—Velvet Brocade Cover *French Eighteenth Century*

Pale rose-pink; woven with trailing ribbon motives in vel- 10. vet emitting and enclosing bouquets of flowers in pastel colors. Trimmed with silver galloon and lace.

40 *inches by* 19 *inches.*

47—Golden-yellow Velvet Center

Italian Seventeenth Century

35 42. Lustrous close-pile velvet; trimmed with gold galloon.

38 *inches by* 18 *inches.*

48—Venetian Drap d'Argent Brocade Cover

Seventeenth Century

50 19 Deep ivory field; woven with scrolling infloretted ribbon motives in silver; emitting trailing sprays of pink blossoms. Trimmed with silver galloon.

2½ *yards by* 20½ *inches.*

49—Crimson Damask Cover *Italian Renaissance*

50 22. Lustrous rose-crimson; woven with large infloretted bou- quets and scrolling acanthus leaves.

3 *yards by* 1 *yard* 1 *inch.*

50—Gold Embroidered Cover *Italian Seventeenth Century*

Rich rose-crimson silk; *semé* with detached blossoms and sprays in yellow, green, blue, pink and gold threads. Finished with an interlacing scroll border to match.

21 *inches square.*

51—Gold Venetian Brocade Center *Seventeenth Century*

Lustrous damassé crimson ground; woven in gold threads and light-colored silks with irregular scrolled motives and trailing flowers. Trimmed with gold galloon and tasseled fringe.

1 *yard* 28 *inches by* 20 *inches.*

52—Gold Venetian Brocade Center *Seventeenth Century*

Similar to the preceding.

1 *yard* 26 *inches by* 26 *inches.*

53—Venetian Drap d'Or Brocade Cover *Seventeenth Century*

Apricot-pink ground; woven in soft colors, silver and gold threads with infloretted bouquets of flowers and pomegranates within leaf-scrolled medallions. Trimmed with gold galloon.

46 *inches by* 22 *inches.*

54—Crimson Damask Cover *Italian Renaissance*

Lustrous rose-crimson; woven with vase-like acanthus leaves supporting pomegranates.

2 *yards* 8 *inches by* 1 *yard* 6 *inches.*

55—Cut Velvet Center *Genoese Sixteenth Century*

Displaying in rich crimson cornucopias of fruit amid arabesque strap scrollings, leafage and husks; on a golden yellow silk ground. Finished with gold thread.

Length, 2 *yards* 2 *inches; width,* 11 *inches.*

56—Cut Velvet Center *Genoese Sixteenth Century*

Similar to the preceding.

57—Drap d'Or Brocade Center *Italian Renaissance*

Floral damassé crimson field; woven with varied conventional bouquets within scroll banded ogivals in gold. Trimmed with gold fringe.

3¾ yards by 21 inches.

58—Drap d'Or Brocade Cover *Italian Renaissance*

Similar to the preceding.

59—Genoese Cut-velvet Center *Renaissance Period*

Woven with rich crimson acanthus leaves and bouquets of flowers in cut and uncut velvet on flushed-ivory silk ground. One end pointed and finished with fringe, other with galloon.

Length, 2 2/3 yards; width, 21 inches.

60—Gold-embroidered Velvet Center *Italian Renaissance*

Sapphire-blue velvet; woven with floral ogivals, which are outlined in gold threads. Trimmed with fringe and galloon.

2 yards by 7½ inches.

61—Drap d'Or Brocade Center *Italian Renaissance*

Damassé crimson ground; enriched with banded golden ogivals enclosing floral motives.

2 yards 20 inches by 21 inches.

62—Four Lengths of Crimson Damask

Italian Seventeenth Century

Woven alternately with pateraed cartouches and scrolled banded medallions supporting bouquets of flowers.

Total length, 10 yards; width, 21 inches.

63—Three Lengths of Crimson Damask

Italian Seventeenth Century

Lustrous rose-crimson; woven with magnificent infloretted bouquets within scrolling acanthus leaves developing cornucopias of flowers.

Total length, 12 yards 30 inches; width, 24 inches.

P. Thompson.

64—Six Lengths of Crimson Damask

Italian Seventeenth Century

195 Lustrous rose-crimson; woven with large infloretted bouquets, centered with pomegranates and enclosed within scrolled-leaf and ribbon motived medallions.

Total length, 25 *yards; width,* 27 *inches.*

Mrs. Albee.

65—Four Lengths of Crimson Damask

Italian Early Seventeenth Century

30 Heavy silk; woven alternately with vase-like acanthus leaves supporting pomegranate motives and magnificent bouquets.

Total lengths, 12 1/3 *yards; width,* 21 *inches.*

J. S. Armstrong.

66—Two Crimson Damask Portières

Italian Seventeenth Century

40 Rich rose-crimson; woven with vase-like acanthus leaves supporting pomegranate motives and trailing bouquets. Trimmed with two vertical bands and edges of patterned gold galloon.

Length, 2 *yards* 28 *inches; width,* 1 *yard* 5 *inches.*

Mrs. M. E. Stewart.

67—Yellow Brocatelle Coverlet

Italian Seventeenth Century

45 Lustrous old yellow; woven with finely scrolled acanthus leafage and magnificent infloretted bouquets of flowers. Trimmed with tasseled Vandyke fringe on two sides.

Length, 2¾ *yards; width,* 2 2/3 *yards.*

Mrs. C. Erlanger.

68—Green Damask Coverlet *Italian Renaissance*

45 Rich emerald green; woven with varied conventionalized bouquets and scrolling acanthus leaves.

3 *yards* 10 *inches by* 2 *yards* 16 *inches.*

R. Glendenning,

69—Length of Fringe *Italian Seventeenth Century*

12.50 Blue lattice with Vandyke points; finished with pink tassels.

Length, 7½ *inches; depth,* 5¾ *inches.*

70—Length of Fringe — *Italian Eighteenth Century*

Vandyke gold thread; finished with pink at head and tassels at foot. *Length, 3 yards; depth, 2¼ inches.*

71—Alençon Lace Flounce — *Seventeenth Century*

Sprays of flowers on net ground; scalloped vine edge.

Length, 1 yard 34 inches; depth, 2½ inches.

72—Milanese Lace Flounce — *Seventeenth Century*

Interesting leaf scrolls on a diamond lattice réseau.

Length, 2 yards by 3½ inches.

73—Milanese Lace Flounce — *Eighteenth Century*

Trailing leaf vines displayed on a lattice réseau.

Length, 4 yards; depth, 4 inches.

74—Milanese Lace Flounce — *Seventeenth Century*

Graceful floral scrolls on a hexagonal réseau.

Length, 2 yards 28 inches; depth, 5 inches.

75—Milanese Lace Flounce — *Seventeenth Century*

Finely scrolled floral motives displayed on a diamond réseau. *Length, 3 yards; depth, 5 inches.*

76—Milanese Lace Flounce — *Seventeenth Century*

Trailing vines of leafage displayed on diamond réseau.

Length, 3 yards; depth, 5 inches.

77—Milanese Lace Panel — *Seventeenth Century*

Finely scrolled floral motives trailing from a central device on a fine diamond réseau. *Length, 24 inches; depth, 10 inches.*

78—Embroidered Fil-tiré Flounce — *Late Gothic*

Ivory linen; enriched with square medallions enclosed in diamond motives, surrounded by floral embroidered motives. *Length, 28 inches; depth, 5 inches.*

Mrs Fischer.

79—MILANESE LACE FLOUNCE *Seventeenth Century*

50 Archaic floral vines displayed on square réseau.

Length, 1 yard 34 inches; depth, 6 inches.

Mrs. Jaeckel

80—MILANESE LACE FLOUNCE *Seventeenth Century*

50. Displaying dainty leaf scrollings on a netted réseau. Finished with a small scalloped edge.

Length, 4 yards 6 inches; depth, 6¾ inches.

Mrs. F. Rainere

81—ROSALINE POINT FLOUNCE *Venetian Eighteenth Century*

250. Dainty scrollings of raised roses and leaves on a picot cobweb réseau. Scalloped at foot.

Length, 2 yards 13 inches; depth, 12 inches.

C. B. Falls.

82—EMBROIDERED LINEN COVER *Spanish Seventeenth Century*

10. Displaying four panels; enriched in colored linen appliqué with birds and flowers; interrupted and bordered with wide thread lace.

1 2/3 yards by 25 inches.

83—EMBROIDERED FIL-TIRÉ COVER *Italian Sixteenth Century*

Ivory linen; enriched with broad inserted border at ends and narrower at sides, displaying birds facing jardinières and floral motives embroidered with yellow silk. Crochet-lace edge. (Imperfect.)

1 yard 20 inches by 24 inches.

Mrs. Keeble.

84—FILET LACE AND LINEN COVER *Italian Seventeenth Century*

5. Ivory linen; embroidered with initials E. R. End borders of stellate diamond filet lace.

1 yard 20 inches by 20½ inches.

S. J. Morris

85—FIL-TIRÉ LINEN COVER *Spanish Sixteenth Century*

5. Heavy ivory linen; paneled with angular drawn-work bands.

2 yards 20 inches by 15 inches.

86—FILET LACE COVER *Spanish Seventeenth Century*

Enriched with varied bands of rosettes and diamond motives. Trimmed with ivory fringe. 2 1/3 *yards by* 28 *inches.*

87—FILET LACE COVER *Italian Seventeenth Century*

Displaying a band of finely rosetted angular scrolls and vines. Finished with ivory linen at crown and fringe at foot. 2 *yards* 10 *inches by* 19½ *inches.*

88—FIL-TIRÉ COVER *Italian Sixteenth Century*

Rich ivory linen; paneled with inserted drawn-work of lozenge motives enriched with embroidery. Gothic lace edge. 1 2/3 *yards by* 28 *inches.*

89—FIL-TIRÉ CUSHION *Italian Gothic*

Oblong; displaying varied stripes of Gothic leafage and staves. Finished with bands of linen. Lined yellow silk.

90—FIL-TIRÉ CUSHION *Italian Gothic*

Square. Similar to the preceding.

91—FILET LACE AND LINEN CENTER *Italian Sixteenth Century*

Central panel displaying unicorns amid floral motives; flanked by bands of ivory linen. 1½ *yards by* 27 *inches.*

92—FILET LACE COVER *Italian Seventeenth Century*

Ivory linen center marked M. V. in red; finished with a succession of varied lattice borders and deep scalloped lace edge. 1 *yard* 22 *inches by* 31 *inches.*

93—FILET LACE CENTER *Italian Sixteenth Century*

Displaying an ornate fountain and jardinière with unicorns facing the first, displayed eagles the second; these amid scrollings and lesser animals. Rare crowning border depicting small maidens feeding facing birds. Trimmed with lace at foot. 1 *yard* 14 *inches by* 17 *inches.*

Mrs. P. Berolzheimer

94—Fil-tiré Border *Italian Sixteenth Century*

50 Diamond latticed field enclosing floral and animalistic mo-
22. tives; wave border. Finished with scalloped lace edge.

Length, 3 yards; width, 13 inches.

R. Glendenning.

95—Filet Lace and Linen Cover

Spanish Seventeenth Century

30
17. Ivory linen interrupted with square floral motives and borders of wave-motived thread lace. Trimmed with fringe and finished with broad band of linen at crown.

2 yards 6 inches by 28 inches.

Mrs. Jarelski.

96—Filet Lace Cover *Spanish Sixteenth Century*

50 Displaying flowering shrubs enclosed within interlacing dia-
32. mond trellis. Stellate and heart-motived borders. Finished with fringe; a band of ivory linen at crown.

Length, 2 yards; width, 24 inches.

Chas. H. Carey.

97—Filet Lace and Linen Cover

Italian Seventeenth Century

75. Center and borders of deep ivory linen enriched with insertions displaying narrow floral scroll bands at sides and broader at ends, developing angular staves flanking highly conventionalized bouquets of flowers. Trimmed with lace.

1¾ yards by 1 yard.

C. B. Falls.

98—Fil-tiré Center *Italian Sixteenth Century*

Displaying cupids mounted on chimeric beasts facing jar-
20. dinières. Finished with borders exhibiting processions of animals.

2 yards 32 inches by 12½ inches.

Mrs. Gilbee.

99—Fil-tiré Cover *Italian Sixteenth Century*

Displaying band of outfacing chimeric birds amid fine angu-
30. lar floral scrollings. Finished with bands of linen and Vandyked fringe at foot.

Length, 3½ yards; width, 20 inches.

Mr. Glendenning

100—Fil-tiré Cover *Italian Seventeenth Century*

15. Ivory linen; displaying inserted end borders of birds facing jardinières and narrower similar side borders. Trimmed with fringe.

2 yards 8 inches by 32 inches.

Mrs. C. Erlanger.

101—Filet Lace Cover *Spanish Renaissance*

50
42. Displaying crowned rampant lions facing castles and central jardinière of flowers. Crowned with a band of linen. Trimmed with fringe at foot.

Length, 2 yards 32 inches; width, 28 inches.

Mrs E. Skinner.

102—Filet Lace and Linen Cover *Italian Sixteenth Century*

30. Ivory linen; enriched with end panels of filet displaying figures of monkeys amid floral scrollings; narrow inserted side borders of Milanese lace. Scalloped lace edge.

1 yard 30 inches by 26 inches.

Mrs. Albee.

103—Filet Lace and Linen Cover *Italian Sixteenth Century*

40. Ivory linen center and borders interrupted with panels displaying statant lions on three sides and narrow band of blossoms on other side. Trimmed with scalloped lace. (Needs restoration.)

1 yard 32 inches by 1 yard.

Mrs. M. E. Stewart

104—Filet Lace and Linen Cover *Italian Renaissance*

30
32. Ivory linen; enriched with inserted border of entwining and scrolling leafage. Deep Vandyke lace edge.

1 yard 30 inches by 1 yard 6 inches.

Mrs. Henry White.

105—Filet Lace and Linen Cover

Italian Sixteenth Century

50
11. Ivory linen; enriched with central square of filet bearing a chimeric animal. Inserted borders occupied by processions of quaint animals. Scalloped Milanese lace edging. (Needs restoration.)

1 yard 26 inches by 32 inches.

J. H. Bailey.

106—Filet Lace and Linen Cover *Italian Sixteenth Century*

30. Ivory lace; enriched with broad inserted borders at ends and narrow at sides, displaying scrolled cornucopias of flowers and angular floral scrolls. Scalloped lace edge. (Slightly imperfect.)

1 yard 14 inches by 1 yard.

H. F. Peck.

107—Fil-tiré Cover *Italian Late Gothic*

50 1/4. Alternately displaying diamond motives and staves with angular leafage and rarely conventionalized blossoms. Finished at crown with band of ivory linen; at foot, with fringe.

Length, 1 yard 26 inches by 14 inches.

H. F. Peck.

108—Fil-tiré Cover *Italian Late Gothic*

20. Similar to the preceding.

J. H. Bailey.

109—Filet Lace and Linen Cover *Spanish Seventeenth Century*

20. Heavy ivory linen; paneled with squares of angular scroll motives, interrupted by wave-patterned thread lace. Trimmed with fringe. (Needs restoration.)

2 1/3 yards by 26 inches.

Mrs. C. Erlanger.

110—Filet Lace and Linen Cover *Italian Sixteenth Century*

50 22. Ivory linen; enriched with broad inserted borders at ends and narrow side borders, displaying birds and fine angular scrolled tulip motives. Trimmed with scalloped thread lace. (Repaired.)

1 yard 28 inches by 1 yard 3 inches.

J. H. Bailey.

111—Filet Lace and Linen Cover *Italian Sixteenth Century*

25. Ivory linen; enriched with broad inserted borders at ends and narrow at sides, displaying diagonally placed staves sustaining floral motives. Vandyke lace edge.

1 yard 26 inches by 1 yard 8 inches.

Mrs. J. T. Bijur.

112—Filet Lace and Linen Cover *Italian Sixteenth Century*

25. Central square panel and inserted borders; displaying recumbent bulls and processions of quaint birds interrupted by bands of ivory linen. Finished with scalloped lace edge.

1¾ yards by 1 yard.

Mrs. M. E. Stewart

113—Fil-tiré Center *Italian Sixteenth Century*

25. Displaying central floral diamond motives, bordered by angular scrollings and bands of linen.

2 yards 10 inches by 14½ inches.

Mrs. F. S. Fish.

114—Fil-tiré Center *Italian Renaissance*

45. Displaying beautiful central diamonds enclosing floral and pomegranate motives; finished with borders of closely placed angular leaves.

3 yards 10 inches by 9¾ inches.

Chas. H. Carey.

115—Fil-tiré Cover *Italian Gothic*

30. Ivory linen center; finished with a quaint border displaying facing kings and queens, and double displayed eagles. Trimmed with scalloped lace edge.

1 2/3 yards by 34 inches.

Mrs. Jaretski.

116—Filet Lace Cover *Spanish Seventeenth Century*

55. Displaying gaily caparisoned horses, crowned rampant lion, minor animals and birds within infloretted angular scrolls. Finished with border of procession of animals and fringe at foot; broad band of ivory linen at crown.

3 yards 8 inches by 30½ inches.

Mrs. M. E. Stewart.

117—Filet Lace Cover *Italian Seventeenth Century*

50 32. Displaying fine angular scrollings bearing infloretted leaves and blossoms. Finished with ivory linen at crown and scalloped lace at foot.

Length, 3 yards; width, 28 inches.

J. A. Bailey.

118—FIL-TIRÉ AND FILET LACE COVER

Italian Seventeenth Century

30. Displaying alternate squares of floral filet lace and linen enriched with Gothic fil-tiré floral medallions. Finished with narrow lattice border and scalloped lace edge. Marked with initials J. A. Z. in red. (Needs restoration.)

1 yard 29 inches by 1 yard 6 inches.

M. D. Wyckoff.

119—FILET LACE AND LINEN COVER *Italian Sixteenth Century*

50
17. Ivory linen; enriched with central floral filet square and inserted borders displaying floriated cruciform motives, facing birds under trees and cupids. Lace edge. (Needs restoration.)

2 yards by 1 yard 3 inches.

Chas. H. Carey.

120—FILET LACE AND LINEN COVERLET

Spanish Seventeenth Century

35. Four ivory linen panels parted by filet lace variously displaying animalistic motives and quaint angular scrollings. Trimmed with linen fringe.

2 1/3 yards by 2 yards 2 inches.

Mrs. F. Kinnicutt.

121—FIL-TIRÉ CENTER *Italian Sixteenth Century*

45. Nine panels of ivory linen parted and bordered at foot by bands displaying conventionalized pomegranates, and Gothic angular stems bearing bunches of grapes.

Length, 3 1/3 yards by 21 inches.

Mrs. C. Y. Flatlow.

122—FILET LACE COVER *Spanish Sixteenth Century*

60. Displaying highly conventionalized tulip motives and leaf scrollings. Border of trailing vines. Finished with band of linen at crown and fringe at foot.

3 2/3 yards by 24 inches.

Mrs. Jaeltshe.

123—FIL-TIRÉ COVER *Italian Late Gothic*

115. Displaying a central band enriched with fine pomegranate motives and blossoms borne on beautiful angular scrollings; flanked by broad bands developing intricate bouquets sustained on S-scrolls. Finished with ivory linen.

2 yards 6 inches by 27 inches.

(*Illustrated*)

No. 123—Fil-tiré Cover (*Italian late Gothic*)

Morris Woolf.

124—FIL-TIRÉ COVER *Italian Late Gothic*

50. Displaying a central band enriched with fine pomegranate motives and blossoms borne on beautiful angular scrollings; flanked by broad bands developing intricate floral diamonds. Finished with ivory linen. *1 yard 29 inches by 27 inches.*

Mrs. H. White.

125—FILET LACE AND LINEN COVER *Spanish Sixteenth Century*

40. Displaying many bandings of floral and animalistic filet interrupted by deep ivory linen. Trimmed with linen fringe. *2 2/3 yards by 1 2/3 yards.*

Mrs. L. Rainere.

126—FIL-TIRÉ COVER *Italian Sixteenth Century*

50. The center of linen interrupted by bands displaying fine Gothic angular staves and leafage; the front bordered with band of similar motives. *2 yards 22 inches by 20½ inches.*

Mrs. L. Rainere.

127—FILET LACE COVER *Spanish Renaissance*

40. Displaying rare infloretted angular scrolls enclosing caparisoned horses, rampant lions, birds and further smaller animals. Finished with broad band of ivory linen at crown and fringe at foot. *3 yards 22 inches by 22 inches.*

J. H. Bailey.

128—FILET LACE COVER *Spanish Seventeenth Century*

35. Displaying two patterns; at right scrolling leafage bearing bunches of grapes; at left floriated cruciform motives interrupted by large leaf motives. Finished with lattice fringe. *Length, 3 yards 4 inches; width, 25 inches.*

Mrs. L. Rainere.

129—FIL-TIRÉ AND GOTHIC LACE COVER *Italian Gothic*

95. Broad center panel displaying highly conventionalized staves emitting scrolled leafage; flanked at sides with bands of ivory linen and borders of Gothic lace developing squares latticed with floral diamond motives.

1 yard 22 inches by 25 inches.

(*Illustrated*)

No. 129—Fil-tiré and Gothic Lace Cover (*Italian Gothic*)

J. H. Bailey.

130—Fil-tiré Center *Italian Sixteenth Century*

30. Enriched with double displayed eagles alternating with oak trees sheltering birds. Finished with narrow animalistic borders. *Length, 3 yards 4 inches; width, 10 inches.*

Mrs. F. Raineri.

131—Fil-tiré Cover *Italian Late Gothic*

110. Displaying a delicate central band enriched with angular scrolled motives bearing vine leaves; flanked by bands of floral diamond motives bordered with angular scrolls. Finished with ivory linen. *2¼ yards by 27 inches.*

(*Illustrated*)

Mrs. P. Berolzheimer

132—Filet Lace and Linen Coverlet *Florentine Seventeenth Century*

65. Ivory linen enriched with broad central, an upper and two lower insertions of filet displaying varied stepped angular scrollings enclosing floriated fleur-de-lis motives. Finished with Vandyke lace at foot. *2 1/3 yards by 2 yards 6 inches.*

J. H. Bailey.

133—Filet Lace and Linen Coverlet *Italian Seventeenth Century*

80. Fine ivory linen; enriched with inserted bands of filet at ends displaying unicorns facing jardinières, and central floral filet insertion. Finished with Vandyke lace edge. *2 yards 20 inches by 1 yard 32 inches.*

Mrs. F. Raineri.

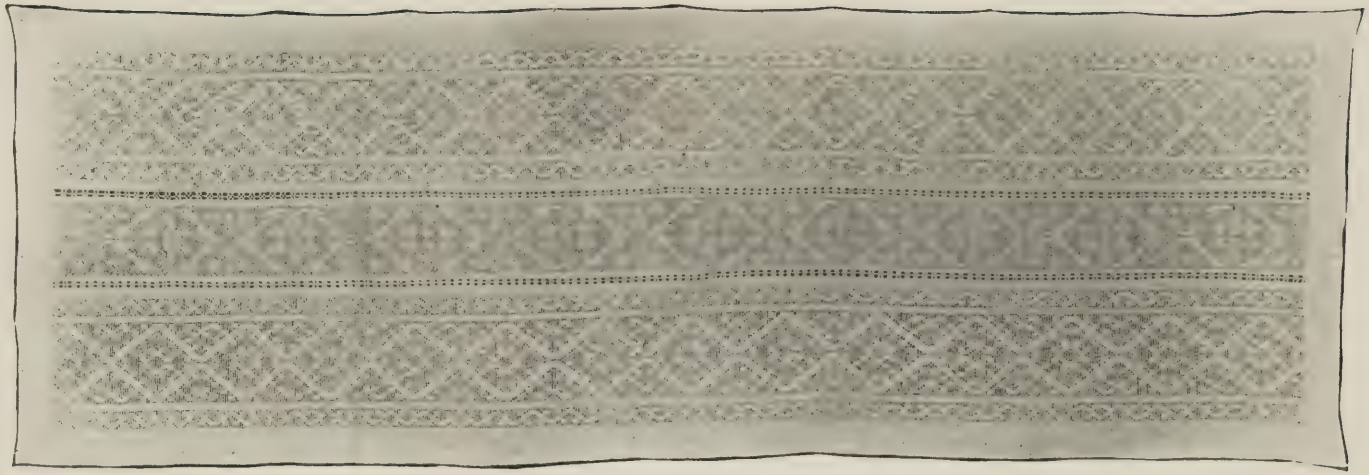
134—Filet Lace Cover *Spanish Renaissance*

80. Displaying cupids riding chimeric animals facing ornate fountains. Trimmed with lace and finished with ivory linen at crown. *2 yards 29 inches by 15 inches.*

F. S. Armstrong

135—Filet Lace and Linen Cover *Italian Sixteenth Century*

110. Center panel of fine ivory linen; bordered by broad filet lace; displaying quaint recurring subjects of "Adam and Eve before the Serpent and Tree." Vandyked Milanese lace edge. *54 inches by 44 inches.*



No. 131—Fil-tiré Cover (*Italian late Gothic*)

136—FILET LACE COVERLET *Italian Sixteenth Century*

Displaying many squares; enriched with varied floral medallions. Finished with a border of blossoms and Vandyke edge.

3 yards by 1 1/3 yards.

137—FIL-TIRÉ COVER *Italian Sixteenth Century*

Displaying two varied bands of exceptionally fine angular scrolls bearing conventionalized pomegranates; one bearing rare animal motives. Finished with scalloped lace at foot, fringe on ends and linen at crown.

Length, 3¾ yards; width, 24 inches.

138—FILET LACE AND LINEN COVER *Italian Sixteenth Century*

Ivory linen; displaying central floral filet square and broad inserted border occupied by facing chimeric lions and unicorns parted by jardinières. Trimmed with narrow lace.

2 yards 3 inches by 1 yard 7 inches.

139—FIL-TIRÉ AND MILANESE LACE CENTER

Sicilian Sixteenth Century

Center panel of angular Gothic leafage bearing highly conventionalized pomegranates. Broad side borders of floral Milanese lace, ends with narrow bands of wave trailing scrolls.

Length, 3 yards; width, 24 inches.

140—FIL-TIRÉ CENTER *Sicilian Sixteenth Century*

Displaying unusually fine varied double, angular scrollings of leafage and floral motives enclosing quaint birds. Border of animalistic heads and angular scrolls. Finished with ivory linen and tasseled fringe.

3½ yards by 19½ inches.

141—FILET LACE COVER *Spanish Renaissance*

Displaying four intricately composed panels, each having two caparisoned horses facing a tree of life and standing on quaint chimeric beasts. Borders at crown and foot occupied by processions of curious birds. Trimed with fringe.

Length, 3 yards 28 inches; width, 28 inches.

Chas. F. Carey.

142—Filet Lace Panel *Spanish Renaissance*

100 Three panels similar in composition to preceding. Finished with an angular scrolled border at sides embroidered in brown linen.

Height, 5 feet 2 inches; width, 2 feet 10 inches.

Mrs. M. E. Stewart.

143—Fil-tiré Linen Center *Italian Sixteenth Century*

155 Ivory linen; enriched with three varied bands of angular Gothic leafage. Trimmed with fringe at ends.

3 *yards* 4 *inches by* 30 *inches.*

Mrs E. Skinner.

144—Filet Lace and Linen *Spanish Renaissance*

110 Displaying a procession of archaic warriors mounted on dromedaries alternately with coronetted chimeric eagles; finished at crown and foot with borders developing quaint birds facing jardinières of flowers. Trimmed with scalloped lace; finished with ivory linen at crown.

3 *yards* 15 *inches by* 22 *inches.*

Mrs. J. Rainer.

145—Fil-tiré Cover *Italian Sixteenth Century*

155 Displaying two bands enriched with rare angular Gothic scrollings of oak leaves bearing acorns; parted by ivory linen. Finished with similar oak-leaf borders at ends, and broader borders, of quaint beribboned and blossomed ogivals, at sides. Vandyke fringed edging.

2 *yards* 8 *inches by* 1 1/3 *yards*

Mrs. H. White

146—Drap d'Argent Brocade Cover

French Eighteenth Century

150 Rose-pink; enriched in silver threads with all-over trailing vines enclosing sprays of flowers.

19 *inches by* 20 *inches.*

David Warfield.

147—Green Brocatelle Cover

Italian Early Eighteenth Century

5 Brilliant forest green; woven with scrolled leaf and husk motives on a greenish ivory ground.

30 *inches by* 28 *inches.*

Mrs. P. Berolheimer.

148—GREEN BROCATELLE COVER

Italian Early Eighteenth Century

9.50 Similar to the preceding.

1 yard by 25 inches.

Mrs. M. Bauer.

149—GREEN BROCATELLE COVER

Italian Early Eighteenth Century

6. Similar to the preceding.

1 yard by 27 inches.

Mrs. C. Erlanger,

150—GREEN BROCATELLE COVER

Italian Early Eighteenth Century

10. Similar to the preceding.

1 yard 29 inches by 1 yard 2 inches.

W. M. Crooks.

151—GOLDEN-YELLOW DAMASK COVER

Italian Seventeenth Century

4. Soft rich yellow; woven with floral ogivals interrupted with birds at intervals. Trimmed with lattice fringe. (Needs restoration.)

1 yard 6 inches square.

Mrs. C. Erlanger.

152—GREEN BROCATELLE COVER

Italian Early Eighteenth Century

6. Brilliant forest green; woven with scrolled acanthus-leaf and husk motives on a greenish ivory ground.

1 yard by 31 inches.

Mrs. C. Erlanger,

153—GREEN BROCATELLE COVER

Italian Early Eighteenth Century

7. Similar to the preceding.

1 yard 30 inches by 33 inches.

Mrs. N. H. Thompson.

154—SPRING GREEN DAMASK COVER *Italian Renaissance*

10. Lustrous daffodil green; woven with pomegranate motives and large blossoms amid scrolling acanthus leaves.

1 yard 26 inches by 1 yard 8 inches.

Mrs. Keeble
155—Green Damask Cover *Italian Renaissance*

10. Fluctuating field-green; woven with large highly conventionalized bouquets of infloretted flowers. Trimmed with green fringe on three sides. 1 1/3 *yards square.*

Mrs. Keeble,
156—Crimson Damask Cover *Italian Seventeenth Century*

15. 30 Rich heavy silk; woven alternately with large infloretted pineapple motives and balustered jardinières within imbricated angular scrollings. (Needs restoration.)

42 *inches by* 46 *inches.*

P. L. Lenene,
157—Drap d'Argent Brocade Cover
French Eighteenth Century

5. Soft creamy yellow; with silver sprays of flowers interrupted by dainty feathery old rose stripes. (Needs restoration.) 21 *inches square.*

Juliet Chisholm.
158—Crimson Damask Center *Louis XIV Period*

15. Lustrous corded silk; woven with magnificent infloretted bouquets of flowers and enclosing acanthus leafage. Perforated in several places for electric light wires.

Length, 5 1/3 *yards; width,* 21 *inches.*

Mrs. F. D. Stone.
159—Silk-embroidered Border *Italian Seventeenth Century*

10. "Hungarian Point." Enriched with wave motives in pastel shades and brown. *Length,* 2 *yards; width,* 4 *inches.*

E. H. Bailey.
160—Embroidered Silk Border *French Eighteenth Century*

10. Pale yellow corded silk enriched in appliqué with running blue ribbon, bowknots and entwining vine of pink flowers.

3 2/3 *yards; width,* 8 *inches.*

Miss Maynard
161—Painted Silk Valance *Chinese Eighteenth Century*

15. Ivory silk; enriched with trailing sprays of flowers and birds in varied colors. Trimmed with multicolored fringe.

Length, 4 *yards; depth,* 13½ *inches.*

Mrs Maynard.

162—Painted Silk Valance *Chinese Eighteenth Century*

15 Ivory silk; enriched with birds and trailing sprays of beautiful flowers. Trimmed with multicolored lattice fringe.

Length, 4 yards; diameter, 13½ inches.

Mrs Maynard.

163—Painted Silk Valance *Chinese Eighteenth Century*

15 Similar to the preceding.

J. H. Bailey.

164—Two Brocade Covers *Italian Sixteenth Century*

15 Rare old pink silk; woven with an unusual pattern of demi-figures, birds and foxes amid scrolling acanthus arabesques, in soft blue yellow and ivory.

Sizes, 33 inches by 16 inches.

Mr. Treeble.

165—Gold-embroidered Chalice Cover

French Seventeenth Century

10 Deep ivory silk; displaying scrolled sacred monogram at center and border of raised-gold scrolls entwined with sprays of blossoms in colored silks.

21 inches by 23 inches.

Mrs. P. Bendheimer.

166—Drap d'Or Brocade Chasuble *Italian Sixteenth Century*

30
25 Ivory silk; woven in threads of gold, yellow and crimson with pomegranate and acanthus-leaf motives. The orphreys similarly woven in silver and dull red on light flush-pink grounds. Trimmed with gold galloon.

J. H. Bailey.

167—Brocade Chasuble *Italian Eighteenth Century*

25 Woven with soft pink strips interrupted by wave-motived ivory bands. Trimmed with leaf-patterned gold galloon.

J. H. Bailey.

168—Drap d'Argent Brocade Chasuble

French Eighteenth Century

15 Soft creamy yellow; woven with silver sprays of flowers interrupted by dainty feathery old-rose stripes. Elaborately trimmed with open silver lace.

Mrs. J. V. Sturrs

169—Ivory Brocade Chasuble *Italian Seventeenth Century*

25. Heavy corded ivory silk; woven with leaf scrollings and naturalistic blossoms of morning-glories, roses and smaller flowers. Trimmed with gold lace and galloon.

Mrs. F. C. Rolland.

170—Ivory Brocade Chasuble *Italian Seventeenth Century*

35. Damassé ground; woven with golden-yellow leaf and husk scrollings bearing sprays of fine blossoms in delicate colors. Trimmed with gold galloon.

J. H. Bailey.

171—Gold Brocade Chasuble *Italian Eighteenth Century*

30. Ivory field; woven in threads of gold and harmonious colors with trailing vines bearing sprays of wheat and large flowers. Trimmed with gold galloon.

O. Bernet. agt.

172—Embroidered Chasuble *French Eighteenth Century*

50. Soft crimson rep; enriched with borders and vertical trailing ivory vines enclosing scrolling sprays of carnations.

Mrs. J. V. Sturrs

173—Blue Damask Cover *Italian Seventeenth Century*

27. 50 Lustrous robin's-egg blue; woven with large infloretted blossoms supported on scrolled and husked leafage.

Mrs. H. White — *2 yards 8 inches by 1 yard 4 inches.*

174—Gold-embroidered Silk Cover

French Eighteenth Century

12. 50 Ivory silk; enriched in gold threads and dainty pastel colors with stellate center emitting rayed sprays of wheat and bunches of grapes; the corners with vases of charming trailing flowers. (Needs restoration.)

20 inches by 22 inches.

Dr. J. Grushlaw.

175—Printed Silk Cover *Italian Eighteenth Century*

12. 50 Persian manner; ivory silk, displaying an arabesqued, lobed medallion; corners with floral sprays and two floral borders.

1 yard 21 inches square.

Mrs. C. Erlanger,

176—Brocade Cover *Late Sixteenth Century*

50
22. Ivory color ground woven in various colors of silk and threads of gold and silver with flowers, foliage and leaflike patterns. Lined with green silk and edged with lace.

38 *inches square.*

Mrs. C. Erlanger.

177—Brocade Scarf *Early Seventeenth Century*

Soft green silk with branches of flowers in gold and silver
20. threads and lacelike designs in a lighter shade of green edged with yellow silk galloon.

Length, 2¼ *yards; width,* 18 *inches.*

Mrs. C. Erlanger.

178—Needlework Screen Panel

Italian Early Nineteenth Century

15. "The Vision of Victory." A sleeping cavalier reclines at right; a vestal floats toward him holding aloft a laurel wreath. Oval medallion with spandrils of yellow, and red scrollings.

Height, 29 *inches; width,* 25 *inches.*

Mrs R. Jesselmer

179—Botticelli Green Damask Cover

Italian Seventeenth Century

10. Lustrous dainty silk; woven with acanthus-leaf ogivals enclosing infloretted bouquets.

1 *yard* 23 *inches by* 1 *yard.*

Mrs. P. Berolzheimer.

180—Venetian Drap d'Or Brocade Cover

Seventeenth Century

50
12. Soft old-red ground; woven with floral-vine ogivals in silver threads and delicate colors imposed on intricate devices of gold and green leaf and ribbon motives. Trimmed with gold lace.

28 *inches by* 21 *inches.*

Jm. Keeble.

181—Damask Cover *Italian, Louis XIV Period*

10. Lustrous rose-crimson. Woven with basketed and infloretted scrolled leafage, husks and flowers.

2 *yards by* 1 *yard* 6 *inches.*

Mrs. C. Erlanger,

182—Crimson Velvet Cover *Italian Renaissance*

50
22. Lustrous close-pile velvet; impressed with mark of embroidery at one end. Trimed with chevroned gold galloon.

40½ *inches by* 21 *inches.*

183—Damask Cover *Italian Renaissance*

Rich rose-crimson; woven with large infloretted blossoms and acanthus leaves.

1¾ yards by 1 yard 21 inches.

184—Rose-crimson Damask Center *Italian Renaissance*

Displaying fine vase-like acanthus leaves supporting pomegranates and scrolling infloretted leafage.

Length, 4¾ yards; width, 27 inches.

185—Rose-crimson Damask Center *Italian Renaissance*

Similar to the preceding.

Length, 4 yards; width, 26 inches.

186—Damask Lambrequin *Italian Seventeenth Century*

Rose-crimson; woven with infloretted acanthus-leaf ogivals enclosing large bouquets of flowers. Trimmed with bobbined lattice fringe. Shaped at one end.

Length, 3 yards; width, 18 inches.

187—Two Crimson Damask Panels

Italian, Louis XIV period

Rose-crimson silk; woven with large floral motives within scrolled leaf and husk medallions. Pieced with a variant pattern.

Height, 14 feet 3 inches; width, 2 feet 3 inches.

188—Crimson Damask Portière *Italian Renaissance*

Rich rose-crimson; woven with vase-like acanthus leaves sustaining pomegranate motives and sprays of flowers. Finished with two unequal bands of scalloped linen at crown.

Length, 2 yards 20 inches; width, 1 yard 6 inches.

189—Crimson Damask Portière *Italian Seventeenth Century*

Rose-red; woven with leaf ogivals enclosing lily bouquets.

Length, 3 yards; width, 1 yard 16 inches.

SECOND AFTERNOON'S SALE

THURSDAY, APRIL 14, 1921

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.15 O'CLOCK

Catalogue Numbers, 190 to 369, inclusive

Mrs. G. R. Bell.

190—EMBROIDERED BLUE SILK CUSHION *Louis XV Period*

12.50 Oblong; ciel-blue silk enriched in pastel colors with trailing sprays of flowers.

Mrs. Craigin

191—EMBROIDERED BLUE SILK CUSHION *Louis XV Period*

12.50 Similar to the preceding.

Mrs. E. J. Bigin.

192—EMBROIDERED BLUE SILK CUSHION *Louis XV Period*

10. Similar to the preceding. Oval.

David Warfield.

193—GENOESE VELVET CUSHION *Sixteenth Century*

15. Square; woven with bouquets and scrolls in cut and uncut velvet on ivory silk ground.

R. H. Arnold.

194—GENOESE VELVET CUSHION *Sixteenth Century*

12.50 Similar to the preceding, but with bandings of damask.

195—Embroidered Blue Silk Cushion *Louis XV Period*

Oblong; lustrous ciel-blue; enriched in pastel-colored silks with flying eagle within beautiful trailing sprays of flowers. Trimmed with particolored tasseled fringe.

196—Embroidered Blue Silk Cushion *Louis XV Period*

Similar to the preceding. Without fringe.

197—Embroidered Blue Silk Cushion *Louis XV Period*

Similar to the preceding.

198—Embroidered Blue Silk Cushion *Louis XV Period*

Similar to the preceding.

199—Embroidered Velvet Cushion

Italian Seventeenth Century

Oblong; rich rose-red velvet adorned with a coronetted coat-of-arms displaying a rampant lion supporting a castle.

200—Embroidered Velvet Cushion

Italian Seventeenth Century

Oblong; rich rose-red velvet, adorned with a quartered coat-of-arms, displaying mollets, monts, and a stag's head.

201—Embroidered Velvet Cushion

Italian Seventeenth Century

Oblong; rich rose-red velvet, adorned with a coat-of-arms displaying three monts and a spray of lilies. Corners finished with gold tassels.

202—Embroidered Velvet Cushion

Italian Seventeenth Century

Similar to the preceding; the coat-of-arms mantled with a cardinal hat and displaying a rampant lion.

203—Embroidered Velvet Cushion

Italian Seventeenth Century

Oblong; rich rose-red velvet, impressed with an arch and bearing a coat-of-arms displaying two facing lions under a tree.

204—Embroidered Velvet Cushion *Italian Renaissance*

Oblong; dull wine-red velvet enriched with coat-of-arms and borders of zigzags in Hungarian point.

205—Embroidered Velvet Cushion

Italian Sixteenth Century

Oblong; lustrous jade velvet, enriched with coat-of-arms and trimmed with gold galloon.

206—Embroidered Velvet Cushion

Italian Sixteenth Century

Similar to the preceding.

207—Embroidered Velvet Cushion

Italian Sixteenth Century

Similar to the preceding.

208—Genoese Velvet Cushion *Seventeenth Century*

Oblong; central panel of cut and uncut crimson floral velvet on ivory ground; flanked by crimson damask panels.

209—Genoese Velvet Cushion *Italian Seventeenth Century*

Oblong; woven in crimson cut and uncut velvet with jardinière and scrolled leaf motives on straw yellow ground.

210—Two Genoese Velvet Cushions *Seventeenth Century*

Crimson cut and uncut velvet; woven with intricate bouquets on silk grounds. Trimmed with patterned gold galloon.

211—Cut and Uncut Velvet Cushion

Italian Sixteenth Century

Oblong; dull rich yellow velvet; woven with small floral diamond motives on a ribbed silk ground.

212—Two Embroidered Velvet Cushions

Italian Seventeenth Century

Oblong; rich rose-crimson velvet, enriched with blue and gold coat-of-arms. Finished at corners with gold tassels.

D. H. Arnold.

213—Genoese Velvet Cover *Renaissance Period*

50 / 17. Lustrous rose-crimson velvet; impressed with marks of previous embroidery at ends. Trimmed with chevroned patterned gold galloon.

40 inches by 21 inches.

Mrs. N. H. Thompson.

214—Velvet Cover *Italian Seventeenth Century*

50 / 12. Lustrous fluctuating rose-crimson velvet of close pile.

40½ inches by 20 inches.

Mrs. Albee.

215—Blue Damask Center *Italian Seventeenth Century*

50 / 12. *Bleu-de-ciel;* woven with scrolled heart-shaped motives enclosing fine bouquets.

2 yards 16 inches by 20½ inches

Mrs. Albee.

216—Blue Damask Coverlet *Italian Seventeenth Century*

50 / 17. Rich Copenhagen blue; woven with jardinières of flowers amid irregular strap and leaf scrollings and vines of flowers.

2 yards 10 inches by 1 yard 22 inches.

J. H. Bailey.

217—Crimson Damask Cover *Italian Sixteenth Century*

15. Rose-crimson; woven with jardinières of wheat enclosed within strapped leaf-scroll motives.

2¼ yards by 1 yard 16 inches.

P. Thompson.

218—Drap d'Or Crimson Brocade Center *Italian Seventeenth Century*

50 / 22. Damassé ground; woven in gold threads with scrolled and banded ogivals enclosing rare pomegranate motives. Trimmed with gold galloon.

1 yard 22 inches by 20½ inches.

M. Glendenning.

219—Green Damask Coverlet / *Italian Seventeenth Century*

50 / 12. Fluctuating forest-green; woven with scroll-banded medallions enclosing rare floral motives, supported on leafed pomegranate devices. (Needs restoration.)

2 yards 25 inches by 2 yards 7 inches.

220—Brocade Center *Early Italian Renaissance*

Lustrous crimson; woven in golden yellow with ogivals each composed of four birds and interrupting coronets, enclosing conventionalized bouquets. Trimmed with ancient gold lace.

1 2/3 *yards by* 21½ *inches.*

221—Two Brocatelle Centers *Italian Seventeenth Century*

Lustrous light golden-yellow; woven with highly conventionalized bouquets within rustic acanthus-leaved ogivals.

Length, 1 *yard* 32 *inches; width,* 20 *inches*

222—Gold-embroidered Velvet Border *Italian Renaissance*

Lavender-grey velvet; enriched with pear-shaped scrollings in red, yellow and cream silk appliqué.

1 *yard by* 8 *inches.*

223—Crimson Velvet Lambrequin *Italian Sixteenth Century*

Five Vandyke points; paneled and trimmed with gold galloon and deep fringe.

Length, 1 *yard* 30 *inches; depth,* 16 *inches.*

224—Embroidered Blue Silk Valance *Louis XV Period*

Lustrous ciel-blue silk; enriched in pastel colors with trailing floral vines, animated with birds and dragon-flies. Finished with a scalloped floral border.

Length, 2 *yards* 16 *inches; diameter,* 10½ *inches.*

225—Embroidered Blue Silk Valance *Louis XV Period*

Similar to the preceding.

226—Gold-embroidered Border *Spanish Renaissance*

Ivory silk; di-paneled; each panel enriched in delicate colored appliqué silks with vases of berries, beautiful scrolling acanthus leaves and husks.

Length, 1 *yard* 26 *inches; width,* 9 *inches.*

L. Baumeister

227—Embroidered Velvet Valance *Italian Renaissance*

17.50 Displaying running volute scrolled acanthus leaves, husks, berries and ribbons; finished with a narrow border of small cartouches and leaves. Executed in crimson velvet, cream, light blue and green silks appliqué on yellow silk ground. Trimmed with gold fringe.

Length, 1¼ yards; width, 16 inches.

L. Baumeister.

228—Embroidered Velvet Lambrequin

Florentine Renaissance

17.50 Golden-yellow silk enriched in appliqué crimson velvet, blue and ivory silks with scrolling husks, acanthus leaves and flowers. Finished with band of crimson damask at crown.

Length, 46 inches; depth, 14 inches.

A. Villoresi.

229—Gold-embroidered Silk Border *Italian Renaissance*

22.50 Deep ivory silk; enriched in appliqué of yellow, brown and green silks with vases emitting fine acanthus scrollings and fruit.

Length, 2 yards 30 inches; width, 9 inches.

Mrs. Chas. Owen.

230—Gold-embroidered Velvet Lambrequin

Italian Seventeenth Century

62.50 Wine-colored velvet; enriched in raised work with S leaf-scroll motives and crowning border of individual blossoms. Trimmed with gold lace, galloon and fringe.

Length, 1¾ yards; depth, 18 inches.

Mr. Pope.

231—Venetian Brocade Cover *Seventeenth Century*

165. Light apple-green; enriched in pastel colors and silver threads with varied detached architectural landscapes and small figures of huntsmen. Trimmed with silver galloon.

2 yards 14 inches by 2 yards 7 inches.

L. Baumeister.

232—Six Velvet Panels *Italian Seventeenth Century*

100. Rich fluctuating rose-crimson velvet; with the arched impress of previous embroidery. (Two imperfect.)

Approximate height, 47 inches; width, 18¾ inches.

Mrs. Chas Erlanger.

233—Drap d'Or and Damask Center *Italian Renaissance*

50 Floral crimson damask center; finished with valances of
22. crimson drap d'or; displaying banded ogivals and leafage. Trimmed with gold galloon and fringe.

3 *yards by* 21 *inches.*

J. Luigi.

234—Embroidered Silk Center *Louis XV Period*

50 Lustrous ciel-blue silk; displaying, in pastel colors, birds
22. and butterflies amid beautiful all-over trailing sprays of blossoms. Finished with lattice fringe.

2 *yards* 8 *inches by* 21 *inches.*

H. Glendenning.

235—Rose Brocade Cover *French Eighteenth Century*

50 Charming pale rose-du-Barry field; woven in ivory with
14. trailing feather-motived ribbons emitting branches of flowers.

1 2/3 *yards by* 1¾ *yards.*

M. Fontaine.

236—Brocade Cover *French Louis XV Period*

50 Light flushed-lavender corded ground; woven in gold
22. threads and pastel colors with infloretted waving ribbon motives entwined with stems of trailing flowers. Trimmed with silver lace.

2 *yards* 1 *inch by* 21 *inches.*

A. Kimbel & Son.

237—Golden-yellow Damask Coverlet *Italian Renaissance*

Woven with highly conventionalized bouquets within scroll-
25. ing acanthus leaves.

2 2/3 *yards by* 1 2/3 *yards.*

Charles J. Lundeen.

238—Green Damask Coverlet

Italian Early Eighteenth Century

50 Deep jade green; woven with trailing bouquets of flowers
12. and irregular watered panels.

2 2/3 *yards by* 2¾ *yards.*

Mrs. C. Erlanger.

239—Embroidered Blue Silk Center *Louis XV Period*

50 Delicate blue silk; enriched with trailing sprays of flowers
14. and butterflies in pastel colors. Trimmed with latticed fringe.

2 *yards* 4 *inches by* 20 *inches.*

M. Parisano

240—Embroidered Blue Silk Center *Louis XV Period*

50 27. Ciel-blue; enriched in pastel colors with birds and butterfly amid trailing sprays of beautiful flowers. Lattice fringe at ends.

2 yards 16 inches by 21 inches.

Mrs. C. Owen.

241—Genoese Velvet Center *Renaissance Period*

50 37. Lustrous crimson cut and uncut velvet on a golden corded silk ground. Woven with interlacing double strap and acanthus scrolls forming oval medallions and developing tulips and cornucopias of fruit.

1 yard 22 inches by 11 inches.

Mrs R. H. Lorenz Agt.

242—Apricot Yellow Damask Coverlet

Chinese Ch'ien-lung Period

50 22. Lustrous silk; woven with scrolled dragon medallions and detached symbols. (Needs restoration.)

2 1/3 yards by 1 yard 33 inches.

Mrs. Freedman.

243—Gold Needle-painted Dossal *Flemish Renaissance*

50 47. "St. Catherine." The figure seen at half length bearing her symbols; under a canopied niche. Finished with gold galloon.

Height, 17½ inches; width, 9 inches.

T. Offerman.

244—Gold Needle-painted Dossal *Flemish Renaissance*

55. "St. Elizabeth." Similar to the preceding.

T. Offerman.

245—Two Gold Needle-painted Dossals

Flemish Renaissance

110. Displaying half-length figures of saints within curiously arched and pedimented niches.

Charles of London.

246—Gold-embroidered Hood *Flemish Renaissance*

55. Solidly worked; displaying a columned niche enclosing an enthroned figure of "St. John the Baptist." Trimmed with fringe.

247—Gold Needle-painted Hood *Flemish Renaissance*

"The Assumption of the Virgin." Executed in solid thread of gold and delicate colored silks. Finished with a band simulating galloon and latticed fringe.

248—Two Gold-embroidered Orphreys *Italian Renaissance*

Ruby velvet; enriched with floral medallioned panels, and diamond borders.

249—Two Embroidered Velvet Orphreys *Italian Renaissance*

Close-pile crimson velvet; enriched with panels displaying medallions and scrolled leafage in yellow silks appliqué.

250—Two Gold-embroidered Cushions *Italian Renaissance*

Oblong; lustrous ruby velvet; enriched in gold, silver and colored silk threads with cartouched rondel enclosing vase of lilies; flanked by Gothic leafage. Finished with gold bands simulating gold galloon.

21 *inches by* 9½ *inches.*

251—Gold-embroidered Apparel *Italian Renaissance*

Lustrous ruby velvet; enriched in gold, silver and silk threads with cartouched rondel enclosing vase of lilies; flanked by Gothic leafage. Finished with gold bands simulating galloon.

20½ *inches by* 9½ *inches.*

252—Gold-embroidered Apparel *Italian Renaissance*

Similar to the preceding.

253—Gold Needle-painted Orphry *Italian Renaissance*

Displaying three figures of saints standing within columned niches. Partially finished with gold bands simulating galloon.

Length, 45 inches; width, 8 inches.

Mrs. Parsons,

254—Gold-embroidered Orphrey *Spanish Renaissance*

110. Crimson velvet; di-paneled with gold bands simulating gold galloon; each displaying a medallion and scrolling acanthus leaves; the lower also enriched with needle-painted figure of the Magdalene; at the foot a coat-of-arms.

Mr. Parsons. *Length, 1 yard 2 inches; width, 8 inches.*

255—Gold Needle-painted Orphrey *Spanish Renaissance*

140. Rose-red velvet, enriched with rondels enclosing half-length figures of St. Ambrose and St. George and the dragon. Gold scrollings interrupt the rondels.

Mrs. F. Rainere.

256—Two Gold-embroidered Velvet Apparels *Italian Renaissance*

200. Ruby velvet; displaying scrolled rondels occupied by rayed oval medallions enclosing figures of the Virgin.

G. Barnet Cox.

257—Two Gold Needle-painted Velvet Apparels *Italian Sixteenth Century*

320. Ruby velvet; enriched with fine strap arabesque rondels occupied by figures of Sts. John of Beverly and Bernard; surrounded by scrolls of interlacing Gothic leafage.

Mrs. F. Rainere,

258—Needle-painted Velvet Apparel *Italian Renaissance*

170. Lustrous rose-crimson velvet, enriched with cartouched rondel occupied by a figure of the ascending Virgin. The field with Gothic scrollings. Finished with a gold banding.

Mrs. F. Rainere,

259—Gold Needle-painted Velvet Apparel *Italian Renaissance*

170. Similar to the preceding. With figure of St. Peter.

Mrs. F. Rainere,

260—Gold-embroidered Velvet Apparel *Italian Renaissance*

100. Similar to the preceding. Smaller; the rondel with vase of lilies.

Mrs. C. Erlanger.

261—Brocade Chasuble *Italian Seventeenth Century*

25. Rich ivory; woven in harmonious colors with beautiful scrolling bouquets of rare flowers. Trimmed with gold galloon.

262—Brocade Chasuble *Italian Eighteenth Century*

30 Rich deep rose-du-Barry; woven with trailing ivory vines interrupted by green and black stripes bearing feather-like sprays. Trimmed with gold lace.

263—Lavender and Green Brocade Chasuble *Italian Seventeenth Century*

25. Charming lavender ground; woven in green with flowers amid scrolling acanthus leaves. Trimmed with patterned gold galloon.

264—Pink Brocade Chasuble *French Eighteenth Century*

20. Pale apricot pink; woven in rich colors with bowknotted bouquets of small flowers within trailing vines. Trimmed with silver galloon.

265—Drap d'Argent Brocade Chasuble *French Eighteenth Century*

60. Floral damassé ivory field; with trailing vines of flowers; enriched with ciel-blue orphreys woven in silver threads with floral pomegranate motives and scrolls. Trimmed with silver galloon.

266—Brocade Chasuble *Italian Sixteenth Century*

20. Rare weave simulating Hungarian point embroidery. Ivory ground; enriched with quaint pomegranate motives within basket and tulip ogivals and zigzags. Woven alternately with vertical stripes of green, pink and lavender. Trimmed with gold galloon.

267—Gold-embroidered Chasuble *French Eighteenth Century*

30. Ivory silk; enriched with quaint gold panels and scrollings developed from two cornucopias at foot and bearing flowers and fruit in rich colored silks.

268—Velvet Brocade Chasuble *French Eighteenth Century*

25. Deep flame-pink, ribbed field; enriched in brilliant colors with imbricated ribbon motives and bouquets of flowers. Trimmed with silver galloon.

Mrs. C. E. Heald.

269—GOLD-EMBROIDERED CHASUBLE *Louis XV Period*

35. Rich ivory silk, adorned with three panels bearing cornucopias, trailing sprays of flowers and fruit in pastel colors.

Jur. Pope.

270—VELVET COPE *Italian Seventeenth Century*

50. Pellucid old-red velvet fluctuating with brilliant light flame areas. Trimmed at crown with patterned gold galloon.

Length, 2 *yards* 32 *inches; depth,* 1 *yard* 6 *inches.*

Arthur Lehman.

271—GOLD-EMBROIDERED DALMATIC *French Eighteenth Century*

40. Unusual shape with closed sleeves. Ivory silk, enriched in gold threads and dainty silks with golden scrolled panels and trailing vines of flowers. Trimmed with gold fringe.

J. Bannister.

272—GOLD-EMBROIDERED DALMATIC *French Eighteenth Century*

30 32. Similar to the preceding.

H. Hilder.

273—GOLD-EMBROIDERED CHASUBLE *French Eighteenth Century*

30. Similar to the preceding.

J. H. Bailey.

274—GOLD-EMBROIDERED CHASUBLE *Louis XV Period*

25. Deep ivory silk, enriched with scrollings of gold threads, emitting sprays of flowers in dainty colors.

C. Barnet. Agt.

275—GOLD-EMBROIDERED DALMATIC *Italian Renaissance*

195. Ciselé green Gothic velvet centers, enriched with cartouched escutcheons supported by rampant lions and mantled by Cardinals' hats. Flanking panels of ruby Gothic velvet.

Leone Ricci.

276—SILVER-EMBROIDERED COURT CAPE *Italian Seventeenth Century*

75. Ciel-blue *semé* with silver stars; enriched in raised silver threads and jewels with an interesting border of volute scrolls enclosing varied blossoms.

Length, 2 *feet* 6 *inches; depth,* 1 2/3 *yards.*

277—Ivory Brocade Cope *Italian Early Seventeenth Century*

Lustrous close woven silk; enriched with series of flowers alternately in green and rose crimson. Trimmed with gold galloon.

Length, 3 *yards; depth,* 1½ *yards.*

278—Rich Drap d'Or Brocade Cope

Venetian Seventeenth Century

Ivory silk; woven in gold threads with rare passages of light plum, displaying very complex bouquets of flowers within quaintly latticed scrollings. Trimmed with patterned gold galloon. Hood matches.

Length, 3 *yards* 4 *inches; depth,* 1½ *yards.*

279—Gold-embroidered Silk Altar Frontal

Louis XV Period

Deep ivory silk, enriched with central floriated cruciform motive and leaf scrolls in gold threads emitting sprays of wild roses in delicate colored silks.

Length, 2 *yards* 8 *inches; depth,* 34 *inches.*

280—Gold-embroidered Silk Altar Cloth

Similar to the preceding.

2 *yards* 29 *inches by* 20 *inches.*

281—Gold-embroidered Silk Cope *Louis XV Period*

Blush-ivory silk, enriched with dainty rocaille and leaf scrollings in gold emitting sprays of pink flowers. Hood and orphreys match.

Length, 3 *yards; diameter,* 1 *yard* 10 *inches.*

282—Ruby Velvet Cope *Italian Sixteenth Century*

Lustrous fluctuating velvet of beautiful tone. Trimmed with varied gold galloon.

Length, 3 *yards; diameter,* 1 *yard* 10 *inches.*

283—Gold-embroidered Velvet Court Cape

Louis XV Period

Broad spade shape; the straight frontal bordered with rocaille and leafage, occasionally scrolling into ovoidal medallions developing motives of dripping water and beautiful sprays of pailletted flowers. Executed in solid stitches of gold and silver threads on a field of lustrous deep Botticelli green velvet enhanced with minute stripes of hexagonal lozenge motives enclosing sprigs of buds, in cut and uncut velvet ciselé to small grounds of golden yellow.

Length, 3¼ *yards; depth,* 1¾ *yards.*

(*Illustrated*)

284—Drap d'Argent Brocade Cope

Venetian Seventeenth Century

Hood and field of damassé golden-yellow silk; woven in silver with trailing panneaux enclosing formal bouquets and sprays of flowers. Orphreys of yellow drap d'or enriched with trailing vines of roses in silver threads. Trimmed with patterned gold galloon of the period.

Length, 3 *yards* 6 *inches; depth,* 1½ *yards.*

285—Drap d'Or Brocade Cope *French Eighteenth Century*

Field and hood of yellow drap d'or palmettes infloretted with delicate sprays of flowers in colors on small irregular grounds of ivory. Orphreys of detached golden blossoms on ivory grounds darned with cross stitches. Trimmed with patterned gold galloon fringe; the hood caught with gold buttons and frogs.

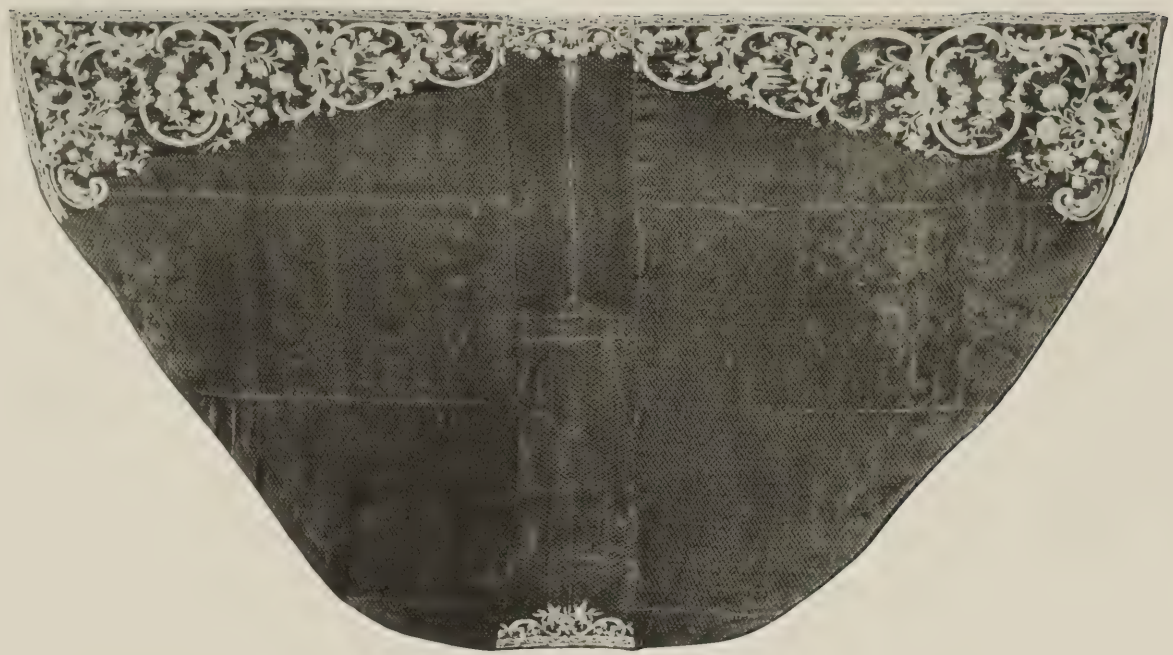
Length, 3 *yards* 16 *inches; diameter,* 1 1/3 *yards.*

286—Drap d'Argent Brocade Cope

Venetian Seventeenth Century

Flame-pink; woven in threads of silver and dainty colored silks with leaf scrolled panneaux bordered with trailing floral vines and enclosing varied formal bouquets. Trimmed with silver galloon.

Length, 3 *yards; depth,* 1½ *yards.*



No. 283—Gold-embroidered Velvet Court Cape

(*Louis XV Period*)

287—Gold-embroidered Cope *French Eighteenth Century*

Rich ivory silk; displaying dainty scrollings in gold threads and trailing vines of flowers in beautiful colored silks. Trimmed with gold fringe. Original hood and orphreys match.

Length, 3 yards 8 inches; depth, 1 yard 19 inches.

288—Jardinière Velvet Cope

Italian Late Sixteenth Century

Woven with broad stripes of highly conventionalized reversing sprays, bordered with scrolled floretted motives interrupted by narrow leaf and stem stripes. Charming color, to which time has given an intangibly subtle tone; the sprays, in broad stripes, are alternately in dull rose-pink and pale daffodil yellow, with delicate greens of cut and uncut velvet; the border scrolls of rare uncut brown pink, centered with gemlike cut blue; apricot silk ground. Trimmed with gold galloon.

Length, 2 yards 2 inches; depth, 1 1/3 yards.

(*Illustrated*)

289—Gold-embroidered Vest *Albanian Eighteenth Century*

Closely fitting without sleeves. Light tan cloth; enriched in raised gold with leaf-scrolled and rosetted arabesques. Trimmed with cord and ball edging.

290—Gold-embroidered Damask Dress Front

Italian Seventeenth Century

Rich floral ivory damask; displaying central motives of golden scrolls entwined with flowers in gay-colored silks. Shape V bodice; skirt flaring toward foot.

Length, 44 inches; width, 40 inches.

291—Deep Canary Yellow Damask Dress

Italian Seventeenth Century

Full pleated skirt; boned and laced bodice. Woven with detached miniature Chinese landscapes amid trailing branches of apple blossom.

No. 288—Jardinière Velvet Cope

(Italian Late Sixteenth Century)

Mr. Mc Carthy

292—Gold-embroidered Velvet Saddle Housing

Spanish Seventeenth Century

100. Deep jade-green velvet. Comprised of shaped cloth and two holster covers. Richly embroidered in raised gold threads with scrolled cartouches and trailing vines of pomegranate motives.

Mrs. C. E. Heuld.

293—Embroidered Damask Banner

Spanish Seventeenth Century

20. Crimson floral damask; enriched in dull-toned silks with equestrian figure of St. George. Trimmed with gold galloon.

Height, 33 inches; width, 29½ inches.

L. J. O'Reilly.

294—Gold and Silver Embroidered Pennon

Spanish Seventeenth Century

285. Oblong with double points; enriched in raised silver, gold, passages of colored silks and small floral motives of pailletted, appliqué crimson velvet. Displaying central scrolled medallion, enclosing two cherubim swinging censers at the foot of a large rayed monstrance. Trimmed with tassels and galloon.

Height, 22 inches; length, 33 inches.

L. J. O'Reilly.

295—Gold and Silver Embroidered Pennon

Spanish Seventeenth Century

285. Similar to the preceding, the medallion displaying a symbolic lamb reclining on a cushion.

Height, 22 inches; length, 33 inches.

Mrs. C. Erlanger.

296—Needlework Cover *French Eighteenth Century*

12.50 Oblong, with inset corners; displaying varied floral stripes in yellow, brown and ivory on a tawny black ground. Trimmed with old blue silk fringe.

41 inches by 25½ inches.

Mrs. M. H. Thompson.

297—Three Velvet Panels *Italian Seventeenth Century*

52.50 Lustrous rose-red velvet, with the arched impress of previous embroidery.

Height, 51 inches; width, 24 inches.

298—Rose Crimson Velvet Center

Italian Seventeenth Century

Lustrous fluctuating close-pile velvet. Trimmed with crimson silk fringe at sides and gold at ends. Lined with crimson floral damask.

2 yards 2 inches by 21½ inches.

299—Rose-crimson Velvet Center

Italian Seventeenth Century

Similar to the preceding; without fringe on sides.

2 yards 4 inches by 20 inches.

300—Golden-yellow Damask Coverlet

Italian Seventeenth Century

Soft closely woven silk; displaying rarely conventionalized sprays of orchids.

2½ yards by 2 2/3 yards.

301—Crimson Drap d'Or Brocade Center

Venetian Sixteenth Century

Rich damassé crimson field; woven in gold threads with finely banded ogivals alternately enclosing carnation and tulip motives. Trimmed with gold fringe.

2½ yards by 20 inches.

302—Two Drap d'Or Brocade Centers

Venetian Sixteenth Century

Similar to the preceding.

2 1/3 yards by 21 inches

303—Drap d'Or Brocade Center

Venetian Sixteenth Century

Similar to the preceding.

3 yards 32 inches by 21 inches.

304—Two Ruby Velvet Covers

Italian Late Seventeenth Century

Lustrous ruby-red velvet; impressed with marks of previous embroidery.

1 yard 22 inches by 18½ inches.

Mr. McCurchy

305—Crimson Velvet Center *Italian Seventeenth Century*

50 Lustrous soft rose-pink velvet. Trimmed with beautiful
22. deep latticed fringe.

2 *yards* 30 *inches by* 20 *inches.*

Mrs. P. Berolzheimer.

306—Gold Venetian Brocade Cover

Late Seventeenth Century

90. Rich damassé apple-green; woven in threads of gold, pink and ivory with irregular leaf-scrolled panneau and spray of flowers. Trimmed with gold lace.

48 *inches by* 41 *inches.*

M. Parsiano

307—Jardinière Velvet Center *Italian Seventeenth Century*

Displaying small bouquets of soft-pink flowers, imposed on
25. scrolled pink and blue acanthus leaves of cut and uncut velvet and double bouquets of larger flowers; in deeper colors on rich ivory ground. Trimmed with gold galloon fringe.

1½ *yards by* 12½ *inches.*

Mrs. J. Kuiners.

308—Gold-embroidered Center *Spanish Renaissance*

Lustrous sapphire-blue velvet; enriched with fine arabesqued
95. leaf-scrollings developing pear-shaped and winged motives. Finished with a Gothic leaf band and enlivened with touches of old pink and red.

1 1/3 *yards by* 9½ *inches.*

Mr. Pope,

309—Drap d'Or Brocade Center *Italian Sixteenth Century*

Rich crimson damassé field; enriched in gold threads with
65. banded ogivals, alternately enclosing carnation and pomegranate motives. Trimmed with latticed gold fringe.

3 2/3 *yards by* 20½ *inches.*

Mr. Pope,

310—Drap d'Or Brocade Center *Italian Sixteenth Century*

Similar to the preceding.
60.

2 *yards* 6 *inches by* 21 *inches.*

311—Gold Venetian Brocade Center

Italian Sixteenth Century

35. Cream silk; woven with pomegranate motives and flowers within basketed scrollings. Trimmed with gold galloon and fringe.

2 yards by 19½ inches.

312—Gold Venetian Brocade Center

Italian Sixteenth Century

30. Similar to the preceding.

1 yard 32 inches by 19½ inches.

313—Gold Venetian Brocade Center

Italian Sixteenth Century

40. Similar to the preceding.

1 yard 35 inches by 19 inches.

314—Gold Venetian Brocade Center *Seventeenth Century*

35. Rich damassé apple-green ground; woven with canopied vases of flowers in pinks, lavender and gold threads. Trimmed with gold galloon and fringe.

1 yard 28 inches by 29½ inches.

315—Genoese Cut-velvet Center *Late Sixteenth Century*

70. Ivory field; woven in crimson cut and uncut velvet with large bouquets enclosed by scrolling infloretted acanthus leaves. Trimmed on ends with gold fringe.

Length, 3 1/3 yards; width, 21½ inches.

316—Three Crimson Damask Portières

Italian Seventeenth Century

95. Rose-crimson; woven with immense infloretted bouquets supported and surmounted by acanthus leaves, developing pomegranate motives. Variously trimmed with scalloped ivory linen.

Length, 2 yards 16 inches; width, 1¾ yards.

Length, 2 yards 14 inches; width, 1 yard 6 inches.

Length, 2 yards 14 inches; width, 1 yard 28 inches.

317—Four Lengths Crimson Damask

Italian Seventeenth Century

70. Rose-crimson; woven with large acanthus-leaf motives enclosed within scrolls of similar leafage. (Needs restoration.) Variance in pattern.

Total length, 15¾ *yards; width,* 24 *inches.*

318—Fourteen Lengths of Golden-yellow Lampas

French Eighteenth Century

280. Lustrous shimmering silk; woven in ivory with varying infloretted bouquets of flowers within leaf-scrolled medallions. Several lengths slightly imperfect.

Eleven: Length, 3 *yards* 29 *inches; width,* 20 *inches.*

One: Length, 2 *yards* 33 *inches; width,* 20 *inches.*

Two: Length, 2 *yards* 33 *inches; width,* 15 *inches.*

319—Seven Lengths of Blue Damask

Italian Seventeenth Century

140. Delicate Copenhagen blue; woven with leaf-scrolled medallions enclosing highly conventionalized floral motives.

Approximately, 26 *yards; width,* 20½ *inches.*

320—Gold-embroidered Lambrequin

Italian Seventeenth Century

40. Lustrous amethyst velvet; enriched in raised gold and silks with panels enclosing S-scrolled leaves and blossoms; border of detached flowers. Finished with deep, gold fringe.

Length, 1¾ *yards; diameter,* 18 *inches.*

321—Gold-embroidered Border *Italian Renaissance*

75. Rich crimson silk, displaying jardinières of fruit amid festoons, husks and scrolling acanthus leaves. Executed in colored silks and drap d'argent appliqué.

Length, 1 *yard* 28 *inches; width,* 9 *inches.*

322—Gold-embroidered Lambrequin

Italian Seventeenth Century

Dull wine-colored velvet, enriched with S leaf-scroll motives in raised work and crowning border of individual blossoms. Trimmed with gold lace, galloons and fringe.

Length, 2 *yards* 10 *inches; depth,* 18 *inches.*

323—Embroidered Lambrequin *Italian Seventeenth Century*

Hungarian point. Basketed ivory field, enriched with lyre-shaped motives and bouquets of flowers in pastel colors. Trimmed with Vandyke fringe and at scrolled foot with galloon and tasseled fringe.

Length, 1 *yard* 32 *inches; diameter,* 19 *inches.*

324—Drap d'Argent Velvet Lambrequin

Italian Gothic-Renaissance

Shimmering drap-d'argent ivory field; woven in wine-red cut and uncut velvet with beautifully drawn ogivals intersected by fleurs-de-lis and enclosing finely infloretted carnation bouquets. The frieze demarked with gold and pink lattice fringe. (Needs restoration.)

Length, 2 *yards* 14 *inches; depth,* 1 *yard.*

325—Gold-embroidered Velvet Border *Spanish Renaissance*

Lustrous sapphire-blue velvet, enriched with fine arabesque leaf-scrollings of pear-shaped and winged motives. Finished with a Gothic leaf band, enlivened with touches of old pink and red.

Length, 1½ *yards; width,* 9 *inches.*

326—Two Velours-de-Gêne Centers

Italian Sixteenth Century

Woven with a beautifully drawn pattern, displaying interlacing double strap and acanthus scrolls, forming ovoidal medallions and developing tulips, further leafage and cornucopias of fruit. Lustrous cut and uncut crimson velvet on shimmering corded golden-yellow silk ground.

1 *yard* 26 *inches by* 11 *inches.*

A. Villarosi.

327—Gold-embroidered Velvet Center

Italian Early Sixteenth Century

55. Lustrous sapphire-blue velvet; woven in cut and uncut velvet with small strap ogivals enclosing leaf motives. The entire pattern outlined in gold threads, and occasionally silver pailletted. Trimmed with fringe.

2 yards by 10½ inches.

J. J. Jarman.

328—Gold-embroidered Velvet Center

Italian Early Sixteenth Century

35. Similar to the preceding.

1 yard by 8½ inches.

M. Parisani.

329—Gold-embroidered Velvet Center *Italian Renaissance*

130. Fluctuating deep jade-green velvet; enriched with leaf scrollings, vases and husk motives. Finished with patterned gold bands simulating galloon.

1 yard 16 inches by 10½ inches.

Mr. Pope,

330—Green Velvet Center *Italian Seventeenth Century*

160. Richly fluctuating close-pile velvet, with fine deep jade tones; portions showing the impress of previous embroidery. Trimmed with tasseled fringe; lined with yellow silk.

2 yards 14 inches by 22 inches.

Mr. Pope.

331—Green Velvet Center *Italian Seventeenth Century*

190. Similar to the preceding; without fringe.

2 1/3 yards by 26 inches.

O. Bernet. Agt.

332—Crimson Velvet Lambrequin *Italian Seventeenth Century*

50
22. Lustrous florally embossed velvet formed of four Vandyke points. Paneled with gold galloon; trimmed with crimson edging.

Length, 1½ yards; depth, 16 inches.

O. Bernet. Agt.

333—Crimson Velvet Lambrequin *Italian Seventeenth Century*

30. Similar to the preceding.

334—Gold-embroidered Cover *Italian Seventeenth Century*

Hungarian point. Solid embroidered black field; enriched with border of pink flowers trailing over golden staves and scrolls.

32 inches by 29 inches.

335—Venetian Brocade Center *Seventeenth Century*

Delicate soft lavender ground; woven with series of detached landscapes with ruins and figures, arbored by flowering trees; in silver threads and colored silks. Trimmed with gold galloon.

2 2/3 yards by 18 inches.

336—Embroidered Silk Cover *Louis XV Period*

Delicate blue silk; enriched with birds flitting among growing flowering trees; finished with borders of birds amid trailing floral sprays. Executed in pastel colors.

2 yards 11 inches by 1 yard 14 inches.

337—Embroidered Silk Valance *Louis XV Period*

Similar to the preceding.

Length, 2 yards 16 inches; depth, 10½ inches.

338—Embroidered Silk Valance *Louis XV Period*

Similar to the preceding.

Length, 1 2/3 yards; depth, 15½ inches.

339—Genoese Velvet Cover *Italian Seventeenth Century*

Closely woven peacock-green velvet with charming dove-like jaspé lustre. Trimmed with yellow silk fringe.

34 inches by 29 inches.

340—Genoese Velvet Table Cover *Sixteenth Century*

Lustrous close-pile velvet with fluctuating tones of rich amethyst. Trimmed with patterned gold galloon.

2 yards 14 inches by 1 2/3 yards.

Mrs. F. Kaemerer.

341—Embroidered Crimson Velvet Center

Italian Renaissance

130. Enriched in appliqué of yellow, ivory and blue silks with S-scrollings, sprays of tulips and Gothic leafage. V'd ends finished with gold tassels. Trimmed with gold fringe.

60 inches by 22 inches.

J. F. Norman.

342—Jardinière Velvet Center

Genoese Seventeenth Century

195. Enriched in cut and uncut velvet with an infloretted floral ogival enclosing a finely conventionalized lily bouquet. Executed in soft tones of varied pinks, crimson and green on ivory silk ground.

2 yards 3 inches by 21 inches.

Y. Berg.

343—Jardinière Velvet Cover *Genoese Seventeenth Century*

45. Woven in cut and uncut velvet with fine recurring heart-shaped motives supporting bouquets of beautiful flowers; these enclose cornucopias emitting trailing sprays of flowers and alternating reversed C-shaped leaf scrolls. Executed in crimson, salmon pink, varying apple-greens on an ivory ground. Small indentation at corner.

1 yard 28 inches by 21 inches.

M. Parsano.

344—Jardinière Velvet Cover

Genoese of the Seventeenth Century

210. Similar to the preceding.

Keller and Parsano.

345—Jardinière Velvet Center *Italian, Louis XIV Period*

110. Displaying basketed vases supporting interlacing scrolled bouquets of flowers in rich crimsons, coral pinks, and greens on an ivory silk ground. One end incut at corner.

Length, 1 yard 30 inches; width, 22 inches.

346—Silver-embroidered Velvet Cover

Italian Seventeenth Century

Rich ruby velvet; enriched in raised silver threads with two panels of basketed floral arabesques developing pomegranate motives and a coronetted coat-of-arms. Trimmed on sides with rare leaf-patterned silver lace of the period, the ends with narrow fan patterned lace.

1 yard 22 inches by 26 inches.

347—Gold-embroidered Panel *Italian Renaissance*

Flushed ivory satin; enriched in gold threads and harmonious silk with jardinière emitting scrollings of naturalistic flowers sheltering birds. Similar crowning border.

Height, 3 feet; width, 3 feet 4 inches.

348—Five Embroidered Velvet Panels

Spanish Sixteenth Century

Rare close-pile amethyst velvet; paneled and cartouched with strap and leaf-scrolled arabesques enclosing a symbolic coronetted, pendent gridiron, "The emblem of St. Lorenzo." Executed in lavender and yellow silk appliqué.

Height, 31 inches; width, 11 inches.

From the Monasterio de Escorial Collection, Spain.

349—Eight Velvet Panels *Italian Seventeenth Century*

Close-pile fluctuating rose-red velvet, with lustrous sheen.

Approximately, 30 yards 20 inches; width, 18¾ inches.

350—Genoese Velvet Center *Sixteenth Century*

Crimson cut and uncut velvet; woven with double strap and acanthus leaf scrolls developing tulips and cornucopias of fruit; on a corded golden yellow ground.

3 yards 4 inches by 22½ inches.

Mr. Parisano

351—GOLD-EMBROIDERED CENTER *Italian Renaissance*

190. Rich green velvet ciselé with scrolls and carnation motives; enriched with embroidered scrollings.

2 yards 22 inches by 9 inches.

Mrs. F. Rainere.

352—SILVER BROCADE COVER *Venetian Seventeenth Century*

250. Soft robin's-egg blue; woven with small diamonds and varied scrolled and detached bouquets of flowers, in delicate colors and silver. Trimmed with chevron patterned silver galloon.

2 yards 4 inches by 1¾ yards.

Mrs. F. Rainere.

353—EMBROIDERED VELVET CENTER *Italian Renaissance*

190. Rose-crimson velvet, enriched with two panels of scrolled rustic Gothic stems and trailing sprays of flowers in yellow and ivory silk appliqué. Ends rounded. Trimmed with gold fringe.

62 inches by 19 inches.

Mrs. C. Erlanger.

354—EMBROIDERED BLUE SILK BALDACHINO *Louis XV Period*

125. Lustrous ciel-blue silk; enriched in pastel colors with birds and butterflies, amid all-over trailing sprays of beautiful blossoms. Similar border.

2 2/3 yards by 1 yard 32 inches.

O. Bernet Agt.

355—CRIMSON DAMASK BALDACHINO *Italian Renaissance*

90 Lustrous rose-crimson; woven with large infloretted bouquets and supporting leafage. Trimmed with festooned and tasseled fringe of the period.

3½ yards by 3 yards 4 inches.

O. Bernet Agt.

356—GOLDEN-YELLOW BROCATELLE COVERLET *Italian Renaissance*

75. Displaying vases and baskets of flowers and fruit alternately placed. Trimmed with fringe. (Needs restoration.)

2 1/3 yards by 2 2/3 yards.

357—Brocatelle Coverlet *Italian Renaissance*

75 Light peacock blue; woven with varied large bouquets supported by acanthus leaves. Enriched with central scrolled medallion of patterned yellow galloon. Incut square corners for bed-posts. Paneled falls at sides.

Total length, 2 yards 30 inches; width, 2 yards 29 inches.

358—Two Embroidered Damask Portières

Italian Seventeenth Century

60. Lustrous deep ivory damask; woven with festooned formal bouquets and sprays of flowers. Enriched in center with coat-of-arms and bordered at sides in drap d'or appliqué with stems of conventional leaves and raised rosettes, similar pendants at crown and foot. Trimmed with patterned yellow silk galloon.

Length, 2 yards 20 inches; width, 1 yard 7 inches.

359—Green Brocatelle Portière

Italian Early Eighteenth Century

60. Brilliant forest-green; woven with scrolled leaf motives and husks on a greenish ivory ground. Trimmed with rosette patterned, straw-silk galloon.

Length, 4 yards 6 inches; width, 1 yard 34 inches.

360—Drap d'Or Portière *Italian Sixteenth Century*

60. Lustrous crimson ground; woven in gold and silver with rare jardinières alternately filled with carnation and pomegranate motives, enclosed within infloretted scroll banded medallions, enriched with coronets at crown and highly conventionalized pomegranates at foot; trimmed with fringe.

Length, 2 yards 32 inches; width, 1 yard 6 inches.

361—Venetian Brocade Coverlet *Seventeenth Century*

155. Rare rosetted lattice-damassé field; woven in rich harmonious colors with detached landscapes occupied by beautiful flower bearing shrubs. Trimmed with patterned gold galloon.

2 yards 5 inches by 1 yard 29 inches.

362—Golden-yellow Brocatelle Coverlet

Italian Early Eighteenth Century

Woven in apricot pink with scrolling sprays of conventionalized flowers and acanthus leaves; parted at intervals with bands of earlier blue velvet. Lower corners in-cut for foot board.

Length, 2½ *yards; width,* 3 *yards* 4 *inches.*

363—Golden-yellow Damask Coverlet

Italian Seventeenth Century

Shimmering sunlit yellow; woven with magnificent inflorettted bouquets of flowers and small trailing vines. Trimmed with patterned yellow silk galloon. Cut at top corners and rounded at foot to fit bed.

Length, 3 1/3 *yards; width,* 4 *yards.*

364—Embroidered Silk Coverlet *Louis XV Period*

Ciel-blue; enriched in pastel colors with birds and butterflies flitting amid growing flowering shrubs. Similar border. Finished on two sides with deep bands of floral Milanese lace.

2 *yards by* 1 1/3 *yards.*

365—Two Embroidered Silk Valances *Louis XV Period*

Similar to the preceding.

Lengths, 2 *yards* 16 *inches and* 1 *yard* 26 *inches; depths,* 11 *and* 15½ *inches.*

366—Drap d'Or Brocade Coverlet

Venetian Seventeenth Century

Rose-peach silk; woven in threads of gold and pastel colored silks with rare complex bouquets of flowers and pomegranates within imbricated scrollings. Supported on bold inflorettted leaves. Trimmed with gold galloon.

2 *yards* 20 *inches by* 1 *yard* 26 *inches.*

Mrs. Altree.

367—Crimson Damask Baldachino

Italian Sixteenth Century

40. Lustrous silk; woven with scrolled sprays of carnation and pomegranate motives. (Needs restoration.)

3 *yards* 14 *inches by* 2 *yards* 10 *inches.*

Mrs. C. Erlanger.

368—Embroidered Silk Baldachino *Louis XV Period*

105. Ciel-blue silk, enriched with butterflies and birds flitting amid rare blossoming growing shrubs. Executed in pastel colors. Similar border.

Height, 2 *yards* 28 *inches; width,* 2 *yards* 6 *inches.*

Mrs. Cragin.

369—Embroidered Silk Baldachino *Louis XV Period*

140. Similar to the preceding.

Height, 2 *yards* 26 *inches; width,* 2 *yards* 11 *inches.*

THIRD AFTERNOON'S SALE

FRIDAY, APRIL 15, 1921

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.15 O'CLOCK

Catalogue Numbers 370 to 546, inclusive

EARLY ROMAN AND OTHER GLASS

Mrs Teschner.

370—ROMAN GLASS VASE *Third Century B.C.*

4. Molded greenish glass. Expanding sides with molded spreading rim. Cream-colored encrustations with fine areas of green iridescence. On brass tripod.

Height, 1⅜ *inches.*

Mrs Teschner.

371—GLASS VASE *Venetian Sixteenth Century*

5. Blown smoked glass. Ribbed and reeded coupe shape, encircled with filaments of blue glass; spreading stem, circular foot and two looped handles of blue glass, quilled with white. (Cracked.)

Height, 3½ *inches.*

372—ROMAN GLASS JAR *First Century B.C.*

Blown amber glass. Barrel shape, with molded shoulder and foot; pear-shaped stopper. Iridescent with silvery patina.

Height of jar, 2¾ *inches.*

O. Bernet. Agt.

373—Roman Glass Dropping Bottle *Second Century B.C.*

6. Molded greenish glass. Pear-shaped body, enriched with reticulated motives. Cylindrical neck, with pierced web and molded spreading rim. Varicolored iridescence. On brass tripod.

Height, 3¾ *inches.*

O. Bernet. Agt.

374—Roman Glass Vase *Second Century B.C.*

4. Molded greenish glass. Globular body, incurved neck and spreading rim. Enriched with outstanding zigzags of similar glass. Green iridescence.

Height, 3 *inches.*

O. Bernet. Agt.

375—Roman Glass Vase *Second Century B.C.*

10. Molded white glass. Pear-shaped body, with pinched-out vertical ribbings, starting from an applied quilled band; cylindrical neck, encircled by filaments of glass and flat spreading rim. Golden encrustations with areas of fine iridescence. On brass tripod.

Height, 8 *inches.*

M. H. Wiley.

376—Two Talavera Faience Albarelli

Spanish Eighteenth Century

12. Decorated in deep rich blue with archaic landscapes.

Height, 9½ *inches.*

O. Bernet. Agt.

377—Glazed Terra-cotta Bouquet

Florentine Sixteenth Century

55. Circular cluster of fruit, flowers and leafage, with a frog about center. Realistically modeled and glazed in natural colors.

Diameter, 13 *inches.*

From the Bardini Collection, 1918.

O. Bernet. Agt.

378—Two Majolica Faience Vases

Savona Seventeenth Century

24. Pear-shaped bodies, with cylindrical rims, circular feet and upright leopard-head handles. Invested with a starch blue glaze, adorned in black with scrolled acanthus leaves.

Height, 10¼ *inches.*

EARLY FRENCH FANS

379—DECORATED IVORY FAN *Louis XVI Period*

Parchment foil, enriched with subject, "Pastoral Lovers." Pierced ivory blades, inlaid with floral motives and figures in gold and silver.

380—DECORATED IVORY FAN *Louis XVI Period*

Parchment foil, enriched with landscape and stream animated by groups of figures. Scrolled ivory blades with pierced and tinted floral guards.

381—DECORATED IVORY FAN *Louis XVI Period*

Foil enriched with subject, "Al Fresco Music," in rich colors on chicken skin; reverse with flying cupid. Pierced ivory blades inlaid in two colors of gold with floral vase and figures.

382—DECORATED MOTHER-OF-PEARL FAN *Louis XVI Period*

Foil enriched with shepherd lovers in an Italian landscape; in rich colors on chicken skin. Pierced mother-of-pearl blades inlaid with floral motives in two colors of gold.

383—DECORATED IVORY FAN *Louis XV Period*

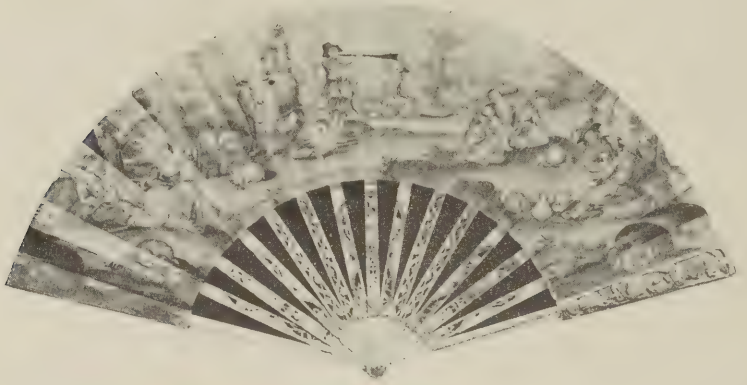
Parchment foil, enriched with pastoral garden scene in rich colors; reverse with subject, "The Lovers." Pierced ivory blades, carved with pastoral panel and flanking Vernis Martin medallions of landscapes.

384—DECORATED ITALIAN FAN *Louis XVI Period*

Ivory silk foil, enriched with central colored print, flanked with gold pailletted black oval medallions. Pierced ivory blades with arabesques of gold inlaid.

385—DECORATED IVORY FAN *Louis XV Period*

Foil enriched with pastoral panneaux in varied colors *en camaïeu* after Watteau; reverse with blue landscape. Pierced ivory blades carved with scrolled panels of pastoral figures. (One blade imperfect.)



386—Decorated Mother-of-pearl Fan *Louis XVI Period*

Foil enriched with panoramic landscape occupied by peasants at various avocations, in rich colors on parchment; reverse, romantic landscape. Pierced blades inlaid in gold and silver with oval medallions of flowers and figures.

387—Decorated Tortoise-shell Fan *Directoire Period*

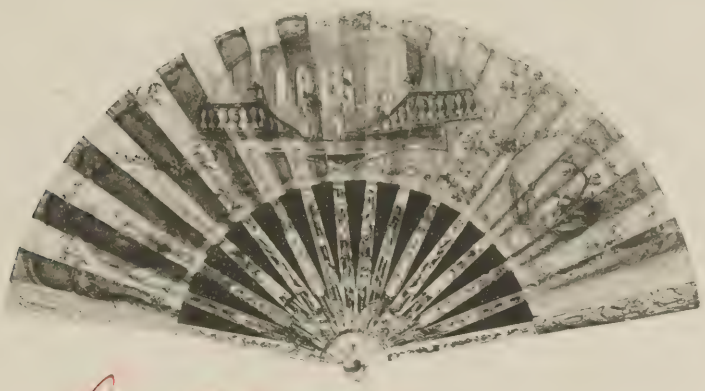
Ivory silk foil, enriched in colors with oval medallion of "The Muse Enterpe"; flanked by dainty arabesques and oval colored prints. Pierced tortoise-shell blades inlaid in gold with floral panels.

388—Decorated Ivory Fan *Louis XVI Period*

Parchment foil, enriched with landscape and stream enlivened by groups of children. Finely pierced ivory blades carved and tinted with medallion of flowers and jardinières.

389—Decorated Ivory Fan *Louis XVI Period*

Parchment foil, enriched with broad landscape diversified by many figures in carmine camaïeu; reverse similar. Dainty pierced ivory blades, tinted and inlaid in gold with figures of shepherds and columns of floral motives.



Leo Elwyn.

390—Decorated Mother-of-pearl Fan *Louis XVI Period*

Silvered foil, enriched with garlanded medallions of children playing, pink scroll borders in colors and gold. Pierced mother-of-pearl blades, inlaid with figures and floral motives in two colors of gold.

45.

C. H. Brown.

391—Decorated Ivory Fan *Louis XVI Period*

Parchment foil enriched in colors with subject, "Rustic Lovers before a Notary." Rare pierced ivory blades, carved and tinted, displaying central pastoral medallion finished with a back of mother-of-pearl, flanked by animal panels.

50

32.

Mrs. J. B. Hanew,

392—Decorated Ivory Fan *Louis XVI Period*

Foil enriched with varied overlapping panels of Mandarins fishing, landscapes, playing cards and a map of Piedmont; on chicken skin. Gold inlaid blades. Foil inscribed, "La Comtesse de Lagnase."

15.

C. H. Brown.

393—Decorated Ivory Fan *Directoire Panel*

Foil enriched with oval central architectural landscape, flanked by similar panels interrupted with arabesques; on chicken skin. Beautifully pierced ivory blades carved with garlanded butterfly flanked by pastoral panels.

50

17.

C. H. Brown.

394—Decorated Mother-of-pearl Fan *Louis XVI Period*

40. Parchment foil, enriched with subject in colors, "The Meeting of Alexander and Roxana." Finely pierced mother-of-pearl blades carved with pastoral figures amid elaborate scrollings.

C. Bernet. Agt.

395—Decorated Mother-of-pearl Fan *Louis XVI Period*

40. Foil enriched with woodland pastoral subject in beautiful colors on parchment; reverse, with subject, "The Lovers." Mother-of-pearl blades inlaid in two colors of gold with panneaux of figures.

Wm. H. Williams.

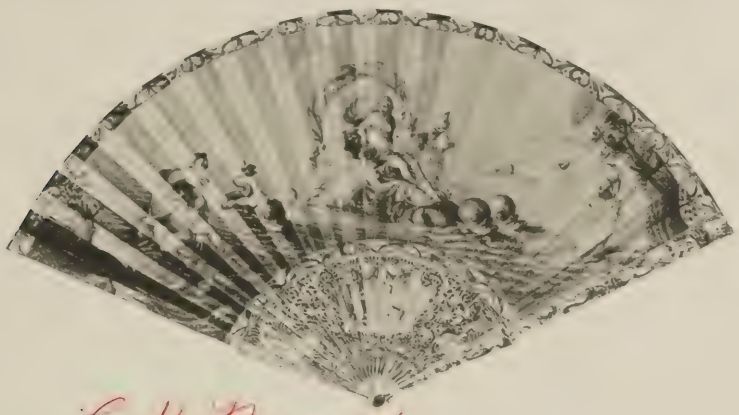
396—Decorated Ivory Fan *Louis XVI Period*

20. Parchment foil, enriched with three panels of pastoral figures and floral borders in colors. Finely pierced ivory blades carved with court figures amid floral scrolls.

C. Bernet. Agt.

397—Decorated Mother-of-pearl Fan *Louis XVI Period*

37.50 Foil enriched with subject, "The Three Graces Garlanded by Cupids," in colors on chicken skin; reverse, with subject, "The Lovers." Pierced mother-of-pearl blades inlaid in two colors of gold with figure medallions.



C. H. Brown

398—Decorated Mother-of-pearl Fan *Louis XVI Period*

Foil enriched with subject, "The Triumph of Venus," painted in brilliant colors on chicken skin; reverse, with arabesqued medallions of landscapes. Beautifully pierced mother-of-pearl blades carved and inlaid in two-colored golds with scrolled panels of pastoral figures.

55

C. H. Brown.

399—Decorated Mother-of-pearl Fan *Louis XVI Period*

Foil enriched with subject, "The Judgment of Paris"; rich colors on chicken skin; reverse, with architectural landscape. Pierced mother-of-pearl blades inlaid with two colors of gold displaying pastoral medallion and vases.

50

47.

O. Bernet. Agt.

400—Decorated Ivory Fan *Louis XVI Period*

Parchment foil, enriched in colors with landscape diversified with many figures. Pierced ivory blades adorned with Vernis Martin scrolled panel of Chinese Mandarin.

50

32.

Leo E. Lungren

401—Decorated Carved Ivory Fan *Louis XV Period*

Foil enriched with subject, "A Sacrifice to the Gods," who are grouped in the foreground before a stream; reverse with classic landscape and the lovers, "Angélique and Médore." Pierced ivory blades, richly gilded and carved with pastoral figures flanked by Vernis Martin panels; reverse, with similar broad panel.

50

62.

ITALIAN AND FRENCH JEWELRY OF THE EIGHTEENTH CENTURY

L. Baumeister.

402—Jeweled Silver Gilded Bracelet

Italian Eighteenth Century

20. Open rosette formed of a large facetted green paste center, surrounded by a series of, and sprays of closely placed rhinestones; double chain studded with rhinestone, interrupted with green rosettes. (One stone missing.)

Mr. Cushine.

403—Oval Paste Buckle *French Eighteenth Century*

20. Oval green center, finished with gold rim, surrounded by two series of brilliant graduated stones.

Mrs. Geo. J. Bliss.

404—Nine Capo di Monte Porcelain Buttons

Italian Eighteenth Century

12.50 Round white buttons, their faces molded to simulate basket-work; mounted with silver rims. Fitted in shaped leather case.

Dr. J. Grushlaw

405—Jeweled Oval Brooch *French Eighteenth Century*

12.50 Blue enameled center, enriched with delicately cut ivory figure of "Venus at an Altar," surrounded by closely placed rhinestones in silver setting.

Keller and Funaro.

406—Jeweled Agate Intaglio Brooch

Italian Eighteenth Century

35. Oval enriched with two figures of Amorini. Surrounded by series of closely placed rhinestones; silver-gilded setting.

Mr. Klein.

407—Jeweled Paste Silver Star

French Eighteenth Century

15. Large paste center, surrounded by green stones and innumerable long points of garnets and paste. In leather case.

J. Dorian.

408—Two Jeweled Paste Silver Buckles

French Eighteenth Century

25. Deeply arched, with cut steel inner prongs. Enriched with double bands, corners and bars of closely placed stones enclosing diagonally fluted oxydized silver bands. (One stone missing.)

409—Set of Silver-mounted Rhinestone Buttons

French Eighteenth Century

Consisting of twenty-six large buttons and eighteen small buttons. The larger with facetted central stone surrounded by two series of smaller stones; the smaller has only one surrounding series. In case.

410—Fifteen Ivory Miniature Buttons

French Eighteenth Century

Circular miniatures; each depicting a differing "Sportive Cupid" *en camaïeu*. Mounted with plain gold rims. In leather case.

411—Jeweled Silver-gilded Necklace

Italian Eighteenth Century

In two portions, with clasps; each comprised of four oval rosettes with facetted green paste centers, surrounded by rhinestones; connecting double chains of closely placed rhinestones.

412—Diamond Necklace *French Eighteenth Century*

Composed of three silver-mounted ribbon bowknots with varied pendants, and intermediate and flanking festoons all encrusted with diamonds; finished at back with fine gold chain and square black enameled jeweled clasp. In shaped leather case.

413—Jeweled Silver-gilded Comb *Directoire Period*

Arched open-latticed crown with scrolled feather at right, closely studded with fine rhinestones. (Three stones missing.) In leather case.

414—Jeweled Silver-gilded Tiara

Italian Eighteenth Century

Arched front, studded with closely placed rhinestones; crested with graduated rosettes of similar stones having green centers and scrolled spray.

Length, 6 inches.

F. Baumeister

415—Jeweled Silver-gilded Brooch

Italian Eighteenth Century

25. Similar to the preceding.

F. Baumeister

416—Two Jeweled Silver-gilded Earrings

Italian Eighteenth Century

50
12. Similar to the preceding.

F. Baumeister

417—Jeweled Silver-gilded Lavallière

Italian Eighteenth Century

50
17. Similar to the preceding. Mounted on black velvet ribbon.

Keller und Funaro.

418—Small Diamond Tiara *French Eighteenth Century*

110. Arched front, with scalloped open cresting outlined with a silver-mounted studding of facetted stones and filled with graceful floral sprays in gold similarly incrusted. In shaped leather case. *Height, 1¾ inches; length, 5 inches.*

O. Sapelli

419—Diamond Jeweled Comb *French Eighteenth Century*

240. Hinged comb of gilded silver, surmounted by a beautiful crescent spray of shimmering flowers and leaves of silver entirely encrusted with varied sized stones of brilliant quality. Over four hundred stones in the setting.

Jacob Marks.

420—Engraved Silver Thimble-case *Empire Period*

50
7. In the form of a miniature lantern with red headlight and girdle attachments at back.

Mrs. N. H. Thompson,

421—Inlaid Mother-of-pearl Vinaigrette

French Eighteenth Century

8. Oblong hinged case, with dome cover and canted corners. Enriched with inlaid gold medallions of trophies, sprays of flowers and bands. Fitted with two silver-mounted bottles and funnel. (Imperfect.)

Keller and Funaro.

422—Inlaid Tulipwood Nécessaire Box

French Eighteenth Century

50. Oblong; top inlaid with large bouquet of flowers in dull-colored woods on harewood. Similarly fitted to following.

Height, 6¾ inches; length, 11⅜ inches.

423—Inlaid Rosewood Nécessaire Box

French Eighteenth Century

30. Oblong; deep, lifting top inlaid with scrolled medallion of flowers and bird; fitted with brass escutcheon and ring handle. Interior lined with pink silk and having a mirror in lid; fitted with Dresden porcelain cup and saucer, knife, funnel and six assorted cut-glass bottles.

Height, 6½ inches; width, 9 inches.

424—Silver-mounted Nécessaire Box

Italian Eighteenth Century

85. Ovoidal black leather; mounted with molded rims, pierced bail handle, escutcheon and hooks of silver. Interior lined with crimson velvet and intricately fitted; the lid with an oil painting "Roman Charity," mirror, two cut-glass toilet bottles and twelve mounted mother-of-pearl toilet accessories. The box with removable oblong silver jewel box, four, varied round pomade boxes, brush, pen, two pairs of scissors, two knives and a cup pincushion.

425—Tan Velvet Coffer *Spanish Sixteenth Century*

12.50 Slightly domed lifting top; enriched in parts with gold lace of the period and mounted with gilded forged iron hasp, pillared padlock plate, curious dragon swan-neck fastening hooks and lifting handle.

Height, 7½ inches; length, 17 inches; diameter, 11 inches.

426—Silver-embroidered Coffret

Italian Seventeenth Century

17.50 Oblong dull pink silk box with lifting top. Embroidered in solid silver threads with coat-of-arms and floral scrollings. Incurved sides similarly enriched.

427—Venetian Brocade Box *Seventeenth Century*

4.50 Kidney shape, with dome lid; covered in blue and silver floral brocade. Interior fitted with compartments and mirror.

Height, 5 inches; length, 11 inches

Miss Maynard.

428—Vernis Martin Perfume Box

French Eighteenth Century

12.50 Oblong; decorated with medallions of "Pastoral Scenes" in blue camaïeu. Interior lined with pink silk and fitted with four cut-glass bottles, cup, saucer, and funnel of gilded silver.

Height, 6 inches; length, 8 inches.

L. Baumeister

429—Iron Strapped Leather Dispatch Box

Late French Gothic

10. Oblong; with carved floral leather. Bound with iron straps and fitted with hasp and open lock.

Height, 3 inches; length, 6 inches.

O. Bernet. Agt.

430—Polychrome Sculptured Wood Group

Spanish Seventeenth Century

25. "Madonna and Child." Simply draped, standing figure of the Virgin, holding the Infant Saviour on her right arm.

Height, 8¼ inches.

M. B. Shampaine

431—Polychrome Sculptured Wood Group

French Fifteenth Century

130. "Madonna and Child." The Holy Virgin stands wearing simple, ample robes and a gilded crown; she gazes with a sweet serenity at the Holy Child held in her arms.

Height, 24¼ inches.

Jacob Marks.

432—Silver Sugar Tongs *Italian Renaissance*

20. Finely scrolled prongs bearing seated satyrs, finished with masks and gilded scallop shells. Surmounted by figure of Perseus holding aloft the head of Medusa.

Jacob Marks.

433—Repoussé Silver Creamer *Late Italian Renaissance*

12.50 Vase shape, with dome cover, baluster terminal and wicker woven handle. Enriched with masks, festooned medallions, leafage and flowers.

Height, 5¾ inches.

434 Repoussé Silver Vase and Cover

Italian Eighteenth Century

40. Deep-bowl shape; with long incurved cover finished with a dome and vase terminal. Both enriched with closely placed spear-shaped leaves. Supported on scrolled tripod feet having nymphs' heads and claw feet. *Height, 10½ inches.*

435—Champlevé Enamel Ciborium

French Fourteenth Century

260. Drum shape, with conical hinged cover having baluster pinnacle. Enriched on cover and body with engraved and gilded demi-figures of the announcing angel within beautiful turquoise-blue medallions, flanked by honeysuckle scrolls in deep rich blue, ivory and red. Supported on a portion of a gilded gadrooned baluster. Set in a velours base.

436—Mounted Agate Tray *Italian Early Sixteenth Century*

60. Oval; formed of eight scalloped outer sections and central oval section of wonderfully veined yellow and gray agate. Mounted in *cuivre doré* with astragal molded center and flaring ribs and four scrolled feet. *Length, 9¼ inches.*

437—Marble Inkstand *Italian Sixteenth Century*

50 12. Deep dove-tapestry marble; octagonal, with incurved sides; four holes for pens in top. No lining.

Height, 3¾ inches; diameter, 5½ inches.

438—Sculptured Alabaster Vase

Italian Seventeenth Century

50 27. Flaring urn shape; the lip enriched with masks sustaining open festoons of fruit, the body in low relief with figures illustrating two episodes in the life of Joseph: "Finding the Jeweled Cup in the Sack of the Brethren" and "Lowering Joseph into the Pit"; gadrooned and leaf-molded underbody. Supported on spreading foot adorned with open festooned shell and scroll motives. On molded square leaf-covered base. *Height, 20 inches.*

439—Bronze Mortar *Spanish Sixteenth Century*

Flaring, molded drum shape, enriched with arabesqued lion masks and interrupting flanges.

Height, 3⅜ *inches; diameter,* 4⅞ *inches.*

440—Bronze Incense Burner *Spanish Byzantine Period*

Goblet shape, with four small ringed flanges and intermediate half-bosses at lip. Conical cover pierced with geometric motives, finished with small ring terminal.

Height, 6½ *inches.*

441—Gilded Bronze Mantel Clock *Louis XVI Period*

Engine-turned drum case, supported by Jove's eagle and surmounted by a spray of fruit and two entwined serpents. On molded leaf-enriched plinth and round feet. Annular porcelain and gilded bronze dial. Inscribed: T. Straub B. in Wien.

Height, 11½ *inches.*

442—Bronze Mortar *Spanish Sixteenth Century*

Molded bell shape; enriched with projecting flanges interrupting satyr-heads in low relief. Rich patina.

Height, 44 *inches; diameter,* 5½ *inches.*

ITALIAN, SPANISH AND FLEMISH BRASS CANDLESTICKS AND LAMPS OF THE SIXTEENTH AND SEVENTEENTH CENTURIES

443—Two Brass Candlesticks *Spanish Seventeenth Century*

Baluster shaft, with broad bobêche. On molded triangular base and small feet.

Height, 9½ *inches.*

444—Brass Hanging Lamp *Spanish Seventeenth Century*

Molded bowl shape, with cresting and a pendant terminating in scrolls. Supported from three scroll brackets by open scroll link chains to a domed canopy.

Total height, 36 *inches; lamp height,* 13½ *inches.*

445—Brass Hanging Lamp *Spanish Seventeenth Century*

Molded bowl shape with unusual open cresting and baluster pendant. Supported from scroll brackets by open scroll link-chains to a small canopy.

Total height, 31 *inches; lamp height,* 7½ *inches.*

446—Brass Hanging Lamp *Italian Sixteenth Century*

Molded bowl-shape, with balustered ring pendant and pierced scroll cresting. Supported from three open scrolled brackets on scrolled link-chains with stops of winged angels, to a bell-shaped canopy.

Total height, 43 *inches; lamp height,* 17 *inches.*

447—Brass Chandelier *Flemish Seventeenth Century*

Balustered shaft, with engraved pierced ball pendant and displayed eagle at crown. Supporting a tier of exceptionally well scrolled brackets for lights, and above, a similar series of scrolled blossoms.

Height, 19 *inches.*

448—Brass Chandelier *Flemish Seventeenth Century*

Similar to the preceding.

Height, 17 *inches.*

449—Brass Brasero *Spanish Seventeenth Century*

Low bowl-shape, with flaring turn-over rim, enriched with swinging scroll and shell lifting handles and three scroll feet. Fitted with pan lining having two entwined mermaid swinging handles.

Height, 12½ *inches; diameter,* 20¾ *inches.*

450—Brass Brasero *Spanish Seventeenth Century*

Low bowl-shape, with flaring turn-over rim; supported on three claw feet; enriched with two scrolled shell handles.

Height, 15 *inches; diameter,* 24 *inches.*

Mrs. P. Benzheimer.

451—Brass Brasero and Pala *Spanish Seventeenth Century*

50. Low bowl-shape, with flaring turn-over lip, enriched with swinging scroll and shell lifting handles and three dolphin feet. Fitted with pan lining having bulbous handles. Pala for lifting live charcoal; slender baluster shaft with scallop shell bowl.

Height, 14½ *inches; diameter,* 21¼ *inches.*

C. Erlanger.

452—Repoussé Jardinière *Italian Seventeenth Century*

40. Circular low bowl, with incurved neck and flaring lip; two plain scroll handles. Supported on three claw feet. Enriched with acanthus-leaf scrolls enclosing archaic birds and animals interrupted by crested coat-of-arms; neck with similar scrolls.

Height, 12 *inches; diameter,* 18½ *inches.*

Mr. Colnaghi.

453—Two Brass Hanging Lamps *Italian Sixteenth Century*

60. Vase shape, with pendent ball. Supported on baluster and ball chains from archaic demi-female figures to a dome canopy.

Total height, 45½ *inches; lamp,* 18 *inches.*

FORGED IRON APPLIQUÉS, TORCHÈRES AND ANDIRONS OF THE SIXTEENTH, SEVENTEENTH AND EIGHTEENTH CENTURIES

O. Bernet. Agt.

454—Forged Iron Hanging Lamp *Italian Gothic*

35. Round; crude, covered tazza-shape, with small funnel top and six small outstanding tapering round receptacles for oil wicks. Supported on three rods to small domed canopy.

Total height, 36 *inches; lamp height,* 13½ *inches.*

Mrs. R. D. Hyckoff.

455—Two Polychrome Forged Iron Appliqués *Italian Eighteenth Century*

60. Formed of six scrolling branches of floral vines; four sustaining bobêches for lights.

Height, 19 *inches.*

456—Two Polychromed Forged Iron Appliqués

Florentine Seventeenth Century

320. A tall bouquet of Florentine lilies, in delicate colors and silver, rises from a pendent fleur-de-lis; at intervals four pair of silvered scrolls support bobêches and prickets for candles. *Height,* 34 *inches; width,* 18 *inches.*

457—Two Polychrome Forged Iron Appliqués

Florentine Seventeenth Century

300. Similar to the preceding.

Height, 34 *inches; width,* 18 *inches.*

458—Forged Iron Torchère *Italian Sixteenth Century*

65. Square central shaft with scrolled and floriated center, flanked by six fanlike scrolls supporting a straight strap bar, scrolled at ends, valanced with floriated loops and crowned with seven strap-scrolled candle-sockets. On scrolled tripod base.

Height, 4 *feet* 11½ *inches; width,* 2 *feet* 11 *inches.*

459—Two Forged Iron Torchères

Italian Seventeenth Century

70. Ebonized balustered shaft; sustained by tripod open scrollings of strap iron forming a scrolled foot at base. Prickets for candles. *Height,* 50 *inches.*

460—Two Forged Iron Andirons

Florentine Sixteenth Century

47. 50 Flat leaf-shaped and tapering square shafts, terminating in round baskets having sides of curved and spirally twisted bars. On scrolled and voluted strap supports with spreading feet. Two leaf-shaped hooks.

Height, 31 *inches.*

461—Two Forged Iron and Brass Andirons

Italian Sixteenth Century

25. Gadrooned baluster shaft with fluted ball top terminated in a cluster of female masks. On finely scrolled strap-iron feet. *Height,* 22½ *inches.*

462—Forged Iron Fire Guard *Italian Seventeenth Century*

Square shafts, twisted at center bearing open basket tops; on scrolled feet. Cross bar at foot with open brackets, bar at crown with open fleur-de-lis scrolled pediment.

Height, 32¼ inches; length, 37½ inches.

463—Lustred Glass Chandelier

Venetian Eighteenth Century

Bulbous baluster shaft, with upper series of rosetted scrolls and eight similar lower scrolled arms for lights.

Height, 3 feet; width, 3 feet.

464—Lustred Glass Chandelier

Venetian Eighteenth Century

Similar to the preceding.

465—Two Carved and Gilded Brackets

Venetian Seventeenth Century

Molded top broken in front with serpentined member; leaf-scrolled double cartouched console.

Height, 12½ inches; width, 12 inches.

CARVED AND GILDED WOOD OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES

466—Two Carved and Gilded Brackets

Venetian Seventeenth Century

Similar to the preceding.

467—Two Carved and Gilded Brackets

Venetian Seventeenth Century

Similar to the preceding.

468—Carved and Gilded Bracket

Venetian Seventeenth Century

Similar to the preceding.

469—Decorated Cartouche *Italian Seventeenth Century*

Scrolled; dark greenish lacqué, from the back of an important chair. The outer side enriched with subject "St. George and Dragon." The front with lower panel surmounted by two statant lions in gold.

Height, 22 inches; length, 28 inches.

470—Carved Gilded Eagle *Italian Eighteenth Century*

Powerfully modeled bird with outspreading wings and talons.

Height, 2 feet 2 inches; width, 4 feet 11 inches.

CARVED AND GILDED FURNITURE OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES

471—Two Carved and Gilded Torchères

Italian Seventeenth Century

Finely enriched baluster shaft terminating in a leaf-scrolled paneled tripod base and incurved molded triangular plinth; pricket for candle.

Height, 13 inches.

472—Carved and Gilded Pedestal *Italian Renaissance*

Circular, with molded foot; enriched with figure of Amorino and leaf-scrolls in low relief.

Height, 15¼ inches.

473—Carved and Gilded Corner Console Table

Venetian Eighteenth Century

Serpentined shaped front finished in brown lacqué; enriched with gilded broad scrolling leafage supporting a ribboned festoon of flowers. On gilded scrolled legs. Shaped dove marble top.

Height, 31 inches; width, 26 inches.

474—Lacquer Table *Queen Anne Period*

Molded oblong top; fitted with long and three short drawers, finely aproned in front. On slightly cabrioled legs with spade feet. Trimmed with engraved cartouche bail handles on drawers and ends. Decorated with psuedo-Chinese palace scenes and basket panels in gold on dark green.

Height, 28½ inches; length, 30 inches.

475—Mounted and Inlaid Tortoise-shell Cabinet

Venetian Eighteenth Century

Broken molded, domed oblong top; canted fluted pilasters. Central arched door enclosing an interior lined with gilded metal. On molded plinth and curved and gilded scroll feet. Mounted in *cuivre doré* with floral appliqués on flanking panels and above door. Feathered kingwood inlay.

Height, 20¼ inches; length, 24 inches.

476—Gilded Walnut Lectern *Italian Seventeenth Century*

Chamfered straight X-supports with balustered stretchers; finished with rosettes. Parcel gilded. Folding book rest of tooled buff leather.

Height, 5 feet 2 inches; width, 1 foot 7 inches.

477—Carved and Gilded State Chair

Venetian Eighteenth Century

Scroll molded back; enriched with leafage and shell motive. Scrolled arms and cabriole legs. Back and seat of brown hide illuminated in a darker tone with large floral motives.

478—Carved and Gilded Armchair

Italian Eighteenth Century

Deeply serpentined back; enriched with scroll moldings, leafage and sprays. Scrolled arms and cabriole legs similarly adorned. Finished ivory lacqué parcel gilded. Loose seat and back covered in pink and ivory floral silk.

479—Two Embroidered Carved Chairs *Louis XVI Period*

50 Molded shaped oval back; enriched with ribbon member, bowknot and leaf supports. Oval seat with husk motives. On reed-fluted tapering round legs. Seat and back covered in ivory silk with appliqué embroidery of beribboned sprays of flowers in pastel colors.

480—Carved and Gilded Mirror

Venetian Early Eighteenth Century

40 Shield-shaped molded frame; enriched with open scrolling of leafage and rocaille, forming a large cartouched pediment and a smaller apron bearing a loop for a bracket-light.

Height, 48 inches; width, 27 inches.

481—Two Carved and Gilded Mirrors

Italian Eighteenth Century

60 Oval molded frame delicately enriched with gilded gadroons and leaf motives on ivory ground; exceptionally fine husk-festooned, leaf-scrolled pediment and similar smaller apron.

Height, 28½ inches; width, 15½ inches.

482—Two Carved and Gilded Mirrors

Italian Eighteenth Century

70 Similar to the preceding.

483—Two Carved and Gilded Wall Appliqués

Venetian Seventeenth Century

55 Elaborately scrolled bracket developing leafage and coronetted cartouche, sustaining at crown a figure of an Amorino in full relief. *Height, 44 inches.*

484—Carved and Gilded Fire Screen *Italian Renaissance*

180 Oblong; enriched with central crimson Venetian brocade panel; woven with subject, "The Annunciation"; surrounded by borders of gold lace and embroidery. Frame adorned with open member of vines and grapes. On scrolled gargoyle cross feet and stretcher.

Height, 40 inches; width, 39 inches.

485—NEEDLEWORK CARVED WALNUT FIRE SCREEN

Italian Seventeenth Century

115. Molded oblong frame, scrolled at crowning sides; supported on quaint open scrolled plinth. Sliding panel of gros and petit point developing ivory medallion occupied by figure of a harlequin surrounded by strap and floral scrolling in rich colors on black ground.

Height, 35½ inches; width, 30 inches.

486—CARVED WALNUT NEEDLEWORK SCREEN

French Early Eighteenth Century

140. Adjustable oblong panel in gros and petit point and fine Point St. Cyr. Displaying a knight and his lady in pseudo-Chinese costumes, standing amid fantastic scrollings; the knight with a falcon on his wrist; at foot is a page and his hound. Executed in rich colors on a tawny brown ground. Walnut frame with open pediment enriched with husks and shell motives; on cross feet scrolled with acanthus leafage.

Height, 53 inches; width, 27 inches.

487—CRIMSON VELVET CASSONE *Italian Sixteenth Century*

35. Oblong; with lifting top. Covered in ancient crimson velvet. Enriched with panels of round-headed nails, shaped forged iron hasps and lock plates in the form of double displayed eagles.

Height, 1 foot 5½ inches; length, 4 feet 6 inches.

488—NEEDLEWORK WALNUT SOFA

Italian Eighteenth Century

90 Oblong back serpentined at crown, and similarly fronted seat upholstered in Hungarian point exhibiting zigzags in dull colors and black. Finely scrolled arms and supports. On six cabriole legs.

Height, 3 feet 10 inches; length, 4 feet 3 inches.

489—Decorated Lacqué Corner Cabinet

Italian Eighteenth Century

90. Serpentined top and molded front enclosed by two doors, enriched in colors with jardinières of flowers and arabesques on pale green grounds. Supported on curved and gilded cabriole legs; similar scrolled apron.

Height, 3 feet 11 inches; width, 1 foot 8 inches.

490—Carved and Gilded Console Table

Italian Louis XV Period

40 Molded serpentined frieze; with round corners, gracefully festooned open rocaille and scrolled-leaf motived apron. The sides bracketed to a molded and paneled back. Supported at front by two cabriole legs with scrolled stretcher having similar rocaille adornment and leaf cartouche terminal. Green marbleized top.

Height, 35 inches; length, 47 inches.

491—Carved and Gilded Center Table

Italian Eighteenth Century

45. Round, fluted and molded top; fitted with inset Rosso Antico marble top. Open, laurel-festooned frieze enriched with silvered pateræ and guilloche motives. On fluted tapering square legs and X-stretcher surmounted by a festooned vase.

Height, 36 inches; diameter, 24½ inches.

492—Carved and Gilded Center Table

Italian Eighteenth Century

45. Similar to the preceding.

493—Lacquered Tall Case Clock

English Eighteenth Century

65. Domed hood; long case, enclosed with molded door; on high base. Decorated in gold with pseudo-Chinese figures, landscapes and ships.

Height, 8 feet.

ITALIAN, SPANISH AND FLORENTINE WALNUT FURNITURE FROM THE TWELFTH TO THE EIGHTEENTH CENTURY

493A—Inlaid Cabinet *Flemish Sixteenth Century*

Oblong; fitted with small molded drawers entirely enriched in varied soft-colored woods with quaint architectural landscapes; ends similar. The top with musical instruments.

Height, 8 inches; width, 10 inches.

494—Carved Walnut Flax-winder

Italian Byzantine, Twelfth Century

Composed of four flaring bands stretchered at head and foot to a central baluster on which they revolve. The bands enriched in low relief with archaic figures of Adam and Eve, Warriors and chimeric animals. (Two figure terminals missing and one imperfect.)

Height, 18 inches; width, 19¾ inches.

495—Folding Walnut Beach Chair

Italian Seventeenth Century

Composed of a shaped back upholstered in crimson floral damask, supported on a racketed easel. Hinged arms with balustered supports and stretchers.

Note: These early half-chairs for use at the seashore are extremely rare.

496—Carved Walnut Armchair *Italian Eighteenth Century*

Scroll-molded back, arms and cabriole legs enriched with rocaille. Seat and back covered in pink and yellow block-patterned silk.

497—Carved Walnut Chair *Florentine Seventeenth Century*

Sgabello type. Triangular open back with three splats, the outer of leaf-scrolled crayatids, the center of leaf husks. Octagonal fluted walnut seat. Pierced flaring front support enriched with satyr-mask strap scrolls and claw feet; back support shaped in a similar manner.

498—Two Carved Walnut Chairs

Italian Sixteenth Century

Oblong back and seat, covered in dark brown hide, trimmed with unusual oval brass nails; back crested with leaf-scrolled terminals; scrolled flat arms and baluster supports. On square stretchered legs, the frontal stretcher pierced with cornucopias of fruit and leafage. (One seat defective.)

499—Two Carved Walnut Chairs

Florentine Sixteenth Century

Open back with straight supports terminating in scrolled acanthus leaves and two cross splats enriched with variant Florentine fleur-de-lis. Molded wood seat with rosette and scroll apron. On square legs, with frontal stretcher similar to lower back splat.

500—Two Carved Walnut Chairs

Florentine Sixteenth Century

Similar to the preceding.

501—Folding Walnut Table *Florentine Sixteenth Century*

Oval top with two hinged flaps; frieze fitted with two molded drawers at ends, trimmed with walnut knobs. On open scrolled and framed end supports with box stretchers and interesting half fleur-de-lis gates.

Height, 2 feet 5⅞ inches; diameter, open, 4 feet 4 inches.

502—Carved Walnut Table *Italian Renaissance*

Molded oblong top enriched with scalloped edge. Frieze fitted with molded drawer, at ends with unusual scrolled brackets. On square legs.

Height, 26½ inches; width, 26¼ inches.

503—Walnut Table *Tuscan Sixteenth Century*

Oblong top, enriched with fine dentil member; frieze with series of half reeded-flutings fitted with long drawer. On balustered legs and especially fine guilloched stretchers.

Height, 2 feet 6 inches; length, 4 feet 5 inches; diameter, 2 feet 9 inches.

504—"Asso di Coppe" Walnut Table

Tuscan Fifteenth Century

Fluted and molded oblong top. Plain apron, fitted with drawer having walnut knob. Lyre-shaped end supports on shaped cross bases with molded feet and central key-shaped stretcher.

Height, 1 foot 10 inches; length, 2 feet 6 inches.

505—Carved Walnut Center Table

Spanish Seventeenth Century

Massive top in one piece; frieze enriched with interlacing diamond and square medallions and fitted with two drawers. Supported on balustered legs with center and two cross stretchers.

Height, 2 feet 9 inches; length, 5 feet 11 inches; width, 2 feet 3½ inches.

506—Six Carved Walnut Armchairs *Italian Régence Period*

Oblong molded back with serpentined crown enriched with shell, leaf scrolls and basket panels; scrolled arms and supports adorned with leafage. Serpentined seat with apron similar embellished to crown. On cabriole legs with scrolled feet. Back and seat caned.

From the Bardini Collection, 1918.

507—Six Carved Walnut Chairs *Italian Directoire Period*

Molded fan-shaped back, enriched with husks and pateræ enclosing sweep panel at crown and oval medallion below. Molded round seats; on pateraed and reeded square legs terminating in curved leaf-adorned tapering feet. Back panels and seats caned.

From the Bardini Collection, 1918.

508—Two Inlaid Walnut Fratina Chairs

Tuscan Fifteenth Century

60. Spade-shaped open back, with deep splats inlaid with Fratina bandings. Similar shaped wood seat having inlaid apron. On square legs with stretchers.

Note: Fratina inlay was so called from the Italian "Frate" (a monk). The earliest work of this type was executed in the monasteries.

509—Two Walnut Chairs *Italian Renaissance*

70 Oblong back, shaped at crown and base; seat upholstered in beautiful drap d'argent spring green velvet, Genoese of the period. Woven with cut and uncut husk scrolls enclosing fine blossoms. Trimmed with galloon, fringe and large brass nails. On tapering square legs and balustered H-stretchers.

510—Two Walnut Chairs *Italian Renaissance*

70 Similar to the preceding.

511—Two Walnut Benches *Italian Renaissance*

70 Oblong seats, upholstered to match the preceding. Supported on square legs with small balustered sections and varied scrolled stretchers.

512—Two Walnut Benches *Italian Renaissance*

80 Similar to the preceding.

513—Carved Walnut Armchair

Florentine Sixteenth Century

95 Oblong back, with fluted finials, flat voluted arms on square supports and legs; frontal stretcher deeply pierced and scrolled, square side and back stretchers. Seat and back upholstered in rose-red velvet; trimmed with large brass nails and silk fringe.

514—Walnut Table Cabinet *Italian Renaissance*

Molded oblong top; fitted with three drawers molded to simulate six and paneled with glass in gold and blue to resemble lapis-aventurine. On molded bracketed base.

Height, 20 inches; length, 23½ inches.

515—Carved Walnut Cabinet *Italian Sixteenth Century*

Oblong top, with gadroon enriched molding; frieze with drawer adorned with scrolled leafage. Front fitted with paneled enclosing door. Pilasters of leaf-scrolled brackets, curiously tapering at foot. On paneled plinth and archaic claw feet. Rich deep patina.

Height, 33 inches; width, 26 inches.

516—Carved Walnut Column *Sicilian Sixteenth Century*

Spirally twisted shaft profusely enriched with beautiful vines bearing many blossoms. Composite Corinthian capital, octagonal sectioned base adorned with valanced leaf-scrolled arabesques and birds.

Height, 52 inches.

518—Two Walnut State Chairs

Florentine Sixteenth Century

Square back, with acanthus-leaf finials. On square legs with broad frontal stretcher carved with circular rosette and volute scrolls; square side rails. Seat and back upholstered in rich wine-colored velvet. Trimmed with silk galloon and brass nails.

519—Two Walnut Chairs. *Italian Sixteenth Century*

Low spindled back, with scrolled pediment and lower rail; square support with pateræ and vase terminals. On finely balustered and stretchered legs. Seats covered in most interesting Genoese cloth-of-gold velvet, woven with rose-du-Barry leaf scrolls, jardinière and bird. Trimmed with fringe.

520—Two Walnut Chairs

Tuscan Early Sixteenth Century

80 Oblong backs with supports terminating in scrolled acanthus leaves; bossed and paneled square legs with ball feet and shaped frontal stretcher. Seat and back in brown hide studded with brass nails; the back skilfully tooled with mask, double crescents and paneled border of figures and floral sprays.

521—Illuminated and Tooled Leather Panel

Spanish Seventeenth Century

75 Oblong; central leaf-scrolled cartouche occupied by Cupid soaring aloft on Jove's Eagle; flanking golden panels enhanced with garlands of flowers and richly scrolled irregular fruit and floral borders executed in gold, silver and rich colors. (One corner slightly imperfect.)

Height, 3 feet; length, 6 feet 9 inches.

522—Carved Walnut Cassone *Florentine Sixteenth Century*

30 Molded oblong lifting top enriched with dentils; paneled ends and front adorned with leaf scrollings, husks and oval cartouche. On claw feet.

Height, 1 foot 9 inches; length, 4 feet 2 inches.

523—Carved Walnut Cassone *Italian Sixteenth Century*

Molded oblong lifting top; front and ends paneled with fine leaf moldings. Pilasters of scrolled demi-nymphs and pendent fruit executed in the round. Supported on a loose base of boldly scrolled acanthus leaves and end cross-stretchers terminating in archaic crouching lions.

Height, 1 foot 8 inches; length, 4 feet 4 inches.

524—Carved Walnut Suite *Italian Eighteenth Century*

105 Consisting of two armchairs and two-back settee. Open scroll molded back with interlacing splat of ovals; scrolled arms; shaped seat with open front of recurring ovals; on cabriole legs. Loose seat, covered in dark brown hide.

Settee height, 3 feet; length, 3 feet 10½ inches.

L. Baumeister.

525—CARVED WALNUT CENTER TABLE *Florentine Sixteenth Century*

50
42. Rectangular top, with molded and fluted edge; frieze fitted with two drawers having bronze knobs. Supported on balustered legs and square stretchers.

Height, 2 *feet* 10 *inches; length,* 2 *feet* 11 *inches; width,* 2 *feet* 2½ *inches.*

Charles J. Linden.

526—CARVED WALNUT CENTER TABLE *French Renaissance*

Oblong paneled top, enriched with uniquely carved molding, alternately displaying spiral flutes, gadroons, husks and acanthus leaves at intervals. Frieze paneled with various 210. alternating strap arabesque square, round and oval medallions, arched leaf pilasters and superbly pendented bracketed ends carried on gadrooned bulbous shafts and two smaller similar central shafts to a half-rosette molded plinth with a further enrichment of acanthus moldings. Supported on cross stretchers, scrolled with broad acanthus leaves, terminating in bulbous feet and adorned with cupids' heads at center.

Height, 2 *feet* 8 *inches; length,* 4 *feet* ½ *inch; width,* 2 *feet* 9 *inches.*

A. Sapelli.

527—CARVED WALNUT CABINET *Florentine Sixteenth Century*

Rectangular, with molded cornice and frieze, having blocks bearing Florentine fleur-de-lis. Paneled pilasters adorned with caryatids pendented with shells, clusters of fruit and 800. tassels. Front fitted with two enclosing doors of broken panels, enriched in the breaks and narrow center panels with strap scrollings and masks. Deeply molded base on arched bracketed feet.

Height, 56 *inches; width,* 41 *inches; depth,* 18 *inches.*

(*Illustrated*)

No. 527—Carved Walnut Cabinet

(Florentine Sixteenth Century)

OIL PAINTINGS

Of the Sixteenth, Seventeenth and Eighteenth Centuries

ITALIAN SCHOOL

EIGHTEENTH CENTURY

529—*STILL LIFE*

Height, 20 inches; length, 25 inches

A BEAUTIFUL bouquet of flowers fills a vase standing in the center, behind a small dog; a bowl of further flowers is at right.

(*Companion to the following*)

ITALIAN SCHOOL

EIGHTEENTH CENTURY

530—*STILL LIFE*

Height, 20 inches; length, 25 inches

AN upturned bowl of raspberries and a bird are before a vase of rare flowers standing at center.

(*Companion to the preceding*)

FRENCH SCHOOL

EIGHTEENTH CENTURY

531—*MDLLE. LE NEUVE*

Height, 23½ inches; width, 19 inches

BUST length, facing front, of a fascinating gray-haired lady in early middle age; wearing a bow at throat and a pink silk dress, profusely trimmed with ivory lace.

FRANCESCO GUARDI

VENETIAN: 1712—1792

532—*VIEW OF SAN GIORGIO MAGGIORE, VENICE*

Height, 15 *inches; length*, 20½ *inches*

IN the center is the island of San Giorgio Maggiore, occupied by the church distinguished by its classic portico, lofty dome and square campanile; at right, a low brick building with an arched entrance. In the foreground, the Lagoon, bearing in the center a gondola propelled by two gondoliers; at right, the prow of a ship with flapping sail appears. At left is the distant shore with varied buildings.

From the Bardini Collection, 1918.

SIENESE SCHOOL

ITALIAN: SIXTEENTH CENTURY

533—*THE HOLY FAMILY*

(On panel)

Height, 28 *inches; width*, 20½ *inches*

THE Holy Mother, in ample rose-red robes, is at right. She partially supports the Infant Saviour sitting in center; the youthful St. John kneels at left and presents a large orb to the Saviour. In ancient carved and gilded leaf-scrolled Venetian Renaissance frame.

EIGHTEENTH CENTURY

534—*TWO OVERDOORS PAINTED IN OILS*

Height, 40 inches; length, 23½ inches

SHAPED panels. "Seascapes," by Claude Vernet (1714-1789).

(C) Sunset, with shipping and boatmen near a cove at right, where there is a stone landing overhung by a rocky promontory.

(D) "The Bay of Naples." Shipping on the distant waters; the foreground animated by fisherfolk, ancient buildings and a tower at right. The city is seen across the bay.

EIGHTEENTH CENTURY

535—*TWO OVERDOORS PAINTED IN OILS*

SIMILAR to the preceding.

(A) "Sunset at Venice." Ancient buildings at left and a landing stage in immediate foreground animated by figure; shipping beyond.

(B) "Storm near a Rocky Coast." Many vessels in a hazardous position near a rocky coast at right. A city looms in the distance.

VENETIAN SEVENTEENTH CENTURY

536—*TWO OVERDOORS PAINTED IN OILS*

Height, 24½ inches; length, 36 inches

LUNETTES in molded ivory lacqué frames by G. B. Razetta.

(A) "The Orchestral Concert." Seven musicians playing various instruments are grouped about a pianist seated at a spinet. Three distinguished auditors are nearby.

(B) "The Minuet." A beau and belle in Court costume are performing before a stately group.

GEORGES DES MARIÉES

FRENCH: 1697—1776

537—*PORTRAIT OF A YOUNG PRINCE*

Height, 32½ inches; width, 25½ inches

THREE-QUARTER length, facing front, of a plump little lad drawing a sword and standing near a table bearing a coronet. He wears curling hair, black turned-up hat caught with a jeweled aigrette, a short coat trimmed with ermine and an ermined-lined crimson mantle fastened with a jewel over the breast. In the background at left is a draped column; beyond, to right, a balustrade with ball terminal.

From the Bardini Collection, 1918.

GIULIO ROMANO

ITALIAN: 1492—1546

Inv. Mc Carthy.

538—*THE EMPEROR CONSTANTINE'S VICTORY OVER MAXENTIUS*

120.

Height, 26½ inches; length, 64½ inches

THE Legions of Constantine the Great are charging down from high ground at left and are driving the enemy before them over a stone bridge and into the River Tiber at right, with great slaughter. Above, in the heavens, three angels are bringing victory to the great Roman Emperor Constantine, seen in the center of the fray. Has been engraved.

(*Companion to the following*)

GIULIO ROMANO

ITALIAN: 1492—1546

539—*THE TRIUMPH OF CONSTANTINE*

Height, 26½ inches; length, 64½ inches

THE August Emperor, crowned and habited as Imperial Jove, an angel holding a crown of bays above his head, proceeding from the Campus Martius toward left. Before and after, in the procession, are his Roman legions, many captives and trophies of war. Two flying angels herald the coming of the Christian conqueror. The ancient temples and triumphal arch form a distinguished background. Has been engraved.

(*Companion to the preceding*)

SCHOOL OF GIAMPOLO PANINI

1695—1764

Mr. Pope.

540—*ARCHITECTURAL RUINS AT SEAPORTS*

(Two panels; tempera on canvas)

1000

Height, 55 inches; width, 51 inches

(A) A noble classic, columned building rises from a stepped landing at left; before it, under a wooden penthouse are two men working at a huge grindstone; nearby children are playing. Beyond the building is a vessel sailing out to sea at right. In the distance a large ruined arch juts into the water, disclosing a more distant colonnaded and towered edifice.

(B) An imposing classic edifice with a twin-columned portico rises from a stepped landing at left and stretches across the canvas; before it, toward right, bordering the sea is a tall slender obelisk. In the foreground are several figures and a stone cistern. In ancient and pierced, carved and gilded frames.

From the Bardini Collection, 1918.

SCHOOL OF GIAMPOLO PANINI

1695—1764

Mrs. F. Rainieri.

541—*ARCHITECTURAL RUINS*

(Two panels; tempera on canvas)

520. *Height, 65 inches; width, 51 inches*

(A) About center rises a columned façade enriched with a niche occupied by statuary and a dentiled cornice bearing the start of a ruined arch. Two "contadine" rest in the foreground and other figures are toward distant left near a ruined arch bearing scaffolding and a hoisting wheel; in the far distance an obelisk and a towered building.

(B) An arched and columned portico rises toward right; before it are a group of soldiers, personages and a colossal broken column. At left, a flight of stone steps leads to a distant arched and colonnaded edifice. In shaped, molded and gilded frames.

BOLOGNESE SCHOOL

EIGHTEENTH CENTURY

Mrs. F. Raimeri.

542—*PORTICO AND ENTRANCE COURTYARD OF AN ECCLESIASTICAL EDIFICE*

140.

(Tempera on canvas)

Height, 66 *inches; length*, 79 *inches*

AN open façade crosses from right obliquely to an arched and balustraded portico at left, there adorned with an immense pedestaled vase having near its base a group of personages. The façade is enriched about center with a floriated pointed arch supported on projected fluted classic columns forming a canopy for a consoled pedestal occupied by a statue of a mounted Roman warrior; at right is a further arched niche sheltering a Roman sarcophagus. Other minor figures animate the scene. In shaped, molded and gilded frame.

From the Bardini Sale, 1918.

(*Companion to the following*)

BOLOGNESE SCHOOL

EIGHTEENTH CENTURY

Mrs. F. Raineri.

543—*FAÇADE AND PORTICO OF A PALLADIAN PALACE*

(Tempera on canvas)

140.

Height, 66 *inches; length*, 79 *inches*

THE façade and portico, with a distant vista of landscape, figures and classic ruins, are seen from an interior courtyard. The façade, with pedimented, arched entrances, the nearer guarded by two functionaries and a high-pedestaled and seated statue of a Roman warrior, crosses obliquely from left to the portico at distant right. It is divided by an arch which projects itself across the center of the composition and is supported on two open Doric columns with fluted shafts; nearby, at the left, two women wearing flowing robes are in conversation. The portico is balustraded at foot and above the cornice and adorned with two open niches occupied by classic statues. In shaped, molded and gilded frame.

(*Companion to the preceding*)

From the Bardini Collection, 1918.

ITALIAN SCHOOL

SEVENTEENTH CENTURY

544—*STILL LIFE: FISH*

Height, 4 *feet* 10 *inches; length*, 6 *feet* 6 *inches*

A FORESHORE and a rocky ledge at right are strewn with a multitude of varied fish amid a basket, tub, two copper pots and fishing nets crowned by varied boat-hooks and a trident. In the distant left, a bay of the sea with a vessel at anchor and cliffs rising at right to a castle perched at the crown.

(*Companion to the following*)

ITALIAN SCHOOL

SEVENTEENTH CENTURY

545—*STILL LIFE: FISH*

Height, 4 *feet* 10 *inches*

A SIMILAR composition to the preceding, with the cliffs and ledge at left.

(*Companion to the preceding*)

SCHOOL OF PIETRO LONGHI

ITALIAN: EIGHTEENTH CENTURY

546—*MARCHESE DI GUARDOBASSO*

Height, 6 *feet* 10 *inches; width*, 4 *feet* 2½ *inches*

THE subject almost facing front, near a table on which are books and an inkwell. He wears a blue coat, shorts, brocaded waistcoat and gray peruke and stands before a crimson drapery and architectural background. In ancient carved and gilded frame.

FOURTH AND LAST AFTERNOON'S SALE

SATURDAY, APRIL 16, 1921

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.15 O'CLOCK

Catalogue Numbers 547 to 717, inclusive

547—EMBROIDERED VELVET CUSHION *Italian Renaissance*

Oblong; lustrous wine-red velvet. Enriched with coronetted coat-of-arms in gold and silver threads and blue silk.

548—VENETIAN BROCADE CUSHION *Seventeenth Century*

Square; blue-gray ground, woven in gold threads and colored silks with pseudo-Chinese symbols and flowers. Trimmed with gold lace.

549—BLUE VELVET CUSHION *Italian Fifteenth Century*

Oblong; tan-pink ground, woven with detached scrolling blue velvet leaves.

550—EMBROIDERED VELVET CUSHION *Italian Seventeenth Century*

Oblong; rich ruby-red velvet, displaying a coat-of-arms in center.

C. Bennet Agt

551—Gold-embroidered Velvet Cushion

Italian Seventeenth Century

55. Oblong; rich ruby-velvet adorned in gold threads appliqué with husk and scroll corners. Trimmed with gold galloon.

Charles J. Lindon.

552—Two Gold-embroidered Velvet Cushions

Spanish Sixteenth Century

200. Deep sapphire-blue velvet, enriched with a rondel enclosing double displayed "Hapsburg" eagle, surrounding leaf scrollings and border.

Jos. Ranieri.

553—Two Gold-embroidered Velvet Cushions

Spanish Sixteenth Century

110. Similar to the preceding, but smaller.

554—Gold-embroidered Velvet Cushion

Spanish Sixteenth Century

Oblong; lustrous sapphire-blue velvet; enriched in gold and silver threads with rondel bearing a double displayed "Hapsburg" eagle; surrounded by floral scrolls and border.

N. Colnaghi

555—Gold-embroidered Velvet Cushion *Italian Renaissance*

105. Square; jade-green velvet, enriched in gold threads and passages of crimson silk with a finely developed floral pear-shaped motive. Trimmed with gold band simulating galloon.

Carvalho Bros.

556—Gold-embroidered Velvet Cushion *Italian Renaissance*

60. Similar to the preceding. Smaller.

P. W. French & Co.

557—Gold-embroidered Cushion *Italian Renaissance*

165 Green velvet, enriched with beautiful pear-shaped motives emitting leafage and husks; finished with a band of gold simulating galloon.

Charles J. Lindon.

558—Gold-embroidered Cushion *Italian Renaissance*

80. Similar to the preceding, but smaller.

559—Two Gold-embroidered Orphreys *Italian Renaissance*

Lustrous green velvet, enriched with leaf scrollings, vases and husks. Finished with patterned gold bands simulating galloon.

560—Two Gold Needle-painted Cushions *Italian Renaissance*

Oblong; central panel with cartouched monogram and Gothic foliage; finished with bands simulating gold galloon. Executed in fine gold and silver threads on lustrous crimson velvet of the epoch. Trimmed with narrow crimson fringe. One with crimson velvet back, the other with damask.

561—Two Gold-embroidered Velvet Cushions

Spanish Sixteenth Century

200. Oblong; lustrous sapphire-blue velvet; enriched with circular medallions enclosing double displayed eagles; surrounded by leaf scrollings and border.

562—Two Gold-embroidered Velvet Cushions

Spanish Sixteenth Century

170. Similar to the preceding. Smaller.

563—Gold Needle-painted Orphrey *Italian Renaissance*

230. Displaying four rondels occupied by various figures of saints; the rondels are scrolled at crown and foot with leafage and dolphins and support jardinières of fruit. Paneled with patterned gold bands simulating galloon.

564—Gold Needle-painted Orphrey *Italian Renaissance*

230. Similar to the preceding.

565—Needlework Panel *French, François I Period*

90. "King David and Bathsheba." Toward left, near a cupid fountain, Bathsheba is bathing at a small pool, arbored by fruiting trees; the King's messenger delivers a message; beyond is hilly country enlivened with flowers. At right is a battlemented Gothic-Renaissance castle with King David appearing at an upper window playing a harp. Executed in rich mellow colors with quaint, solid long and short stitches.

Height, 23 inches; length, 31½ inches.

Note: The figure of Bathsheba is very reminiscent of Jean Goujon's "Diana" at the Louvre.

566—Needle-painted Velvet Dossal *Italian Renaissance*

200. Lustrous amethyst velvet; enriched with central panel displaying figures of the Virgin and four evangelists within Gothic canopied and columned niches. (Velvet needs restoration.)

Height, 2 yards 2 inches; width, 1 yard 7 inches.

C. Lapelli

567—Gold Needle-painted Hood *Italian Sixteenth Century*

Conventional spade-shape; enriched with a canopied niche enclosing subject, "The Virgin Enthroned," the descending Dove is above, the Apostles are grouped on both sides.

500

Note: The features of the figures in this superb hood are executed in the most minute stitches and admirably portray fine devotional expression.

C. Villarese

568—Gold Needle-painted Velvet Orphrey *Italian Renaissance*

Sapphire-blue velvet, enriched with rondels enclosing half-length figures of St. Agnes, the Magdalene and Apostles. Gothic leaf scrollings interrupt the rondels. Finished with rare original Morse band and gold border simulating galloon. *Length,* 3 1/3 *yards; width,* 8½ *inches.*

400

569—Two Gold Needle-painted Apparels *Italian Sixteenth Century*

"Moses with the Tablets of the Law." The subjects within central rondels, the Angel of the Lord appearing in one and a symbolic calf in the other; executed in solid stitches of brilliant silks relieved with gold threads. Arabesques of straps and scrolled leafage in solid gold and silver occupy the crimson velvet background. Finished with gold bands simulating galloon.

21¾ *inches by* 18 *inches.*

570—Gold Needle-painted Bouclé d'Or Sapphire Velvet Panel *Venetian Fifteenth Century*

The front of a chasuble with rounded corners at crown. The orphreys, in the form of a cross, paneled and bordered with raised gold bands simulating galloon, present various figures within domed, pinnacled and canopied Gothic niches veritably modeled in gold threads and colored silks. Our Lord is seen at the head of the Cross, below are St. John the Baptist and St. Paul; in the flanking panels at left the Announcing Angel, at right the Virgin Mary. The field of sapphire-blue; woven with beautiful scrolling sprays of varied infloretted carnation motives and leafage in cut and uncut velvet, the centers of flowers in close bouclé d'or; on a ground of azure blue silk. In massive arched frame, finished old brass.

Height, 25½ *inches; width,* 20 *inches.*

Note: The weaving of the velvet is executed with remarkable precision and dexterity and the needle-painting is exceptional in the breadth of handling.

From the important textile Collection Besselière, France.

(*Illustrated*)

571—Embroidered Velvet Border *Italian Renaissance*

Botticelli green velvet, adorned with Gothic leaf-scrolled panels and borders in yellow silk appliqué.

Length, 2 *yards* 17 *inches; width,* 9 *inches.*

No. 570—Gold Needle-painted Bouclé d'Or Sapphire Velvet Panel (*Venetian Fifteenth Century*)

Mme. C. Ferraro.

572—GOLD-EMBROIDERED VELVET BORDER

Italian Sixteenth Century

$25. Pulsating sapphire-blue velvet; enriched in appliqué of drap d'or and d'argent with small gem-like passages of colored silks and gold thread outlines; displaying many birds amid beautiful scrolling acanthus leaves emitting flowers and bunches of grapes; ornate two-handled vases interrupt the scrollings at intervals. Finished at foot with a scrolled leaf border and gold fringe.

Length, 4 *yards* 8 *inches; depth,* 14 *inches.*

(*Illustrated*)

V. Benguiat.

573—EMBROIDERED VELVET AND BROCADE SEFER TORAH PAROCHET

Italian Eighteenth Century

320. "Portière or Veil for the Ark." Composed of a frieze and flanking panels of soft lustrous tobacco-brown velvet and center of drap d'or and d'argent floral Venetian brocade of emerald green on a deep tan ground. The embroidered silver and silver-gilded frieze supports a discursive inscription in Hebrew within a depressed oval medallion, flanked by two-handled jardinières of flowers; the panels are defined by gold galloon and trimmed at foot with lattice fringe.

Length, 2½ *yards; width,* 1 *yard* 29 *inches.*

Note: The medallion is dated in the Jewish calendar, 5493, or 1733 A.D.

Mme. C. Ferraro,

574—GOLD-EMBROIDERED SILK COVER

English Seventeenth Century

400. Peach-colored silk; finely embroidered in varied stitches of silver and gold threads, with passages of dull blue, green and yellow silks; developing an irregular border of floral oval medallions alternating with growing oak trees bearing acorns and birds; the medallions enclose female figures in Stuart costumes representing "The Seven Works of Mercy," "Justice, Hope and Charity"; the corners display elaborately quartered escutcheons, each mantled with a helm and variously crested with badges, boars' heads, bulls' horns, birds and hounds. Finished with a minor border of beautifully scrolled medallions. Trimmed with silver galloon.

1 *yard* 20 *inches by* 1¼ *yards.*

No. 572—Gold-embroidered Velvet Border

(Italian Sixteenth Century)

575—Embroidered Velvet Cover *Italian Renaissance*

Lustrous wine-red velvet; enriched with beautiful border of scrolling Gothic leafage, husks, tendrils and cornucopias of fruit. Executed in ivory and yellow silk appliqué touched with many passages of blue silk threads.

2¼ yards by 12/3 yards.

576—Two Gold Needle-painted Orphreys

Spanish Sixteenth Century

One composed of three, the other of four oblong panels finished with lattice and gold bands simulating galloon. In the panels are admirably depicted episodes in the "Life of the Virgin" within varied landscape and architectural settings. In one, "The Annunciation," "Presentation in the Temple" and "The Adoration of the Magi"; in the other, "The Announcing Angel with Dove," "The Adoration of the Virgin," "The Meeting with St. Anne" and "The Marriage of the Virgin."

Respective heights, 3 feet and 4 feet; widths, 8½ inches.

From the Catedral de Pampelona, Navarra, Spain.

(*Illustrated*)

577—Drap d'Or Bouclé Velvet Center

Venetian Fifteenth Century

Displaying an exquisitely drawn pattern composed of broad, scrolled, pear-shaped motives rising from finely lobed infloretted pineapple devices emitting carnations and a further smaller pineapple. On the shoulder of the bands similar smaller pineapple devices occur; these also emit larger sprays of carnations. The velvet, the centers of flowers and the golden drap d'or ground are all enriched with stitches of rare bouclé d'or. Trimmed at ends with gold and crimson silk fringe.

Length, 3 yards 8 inches; width, 24 inches.

From the collection of Mons. Gaulthier, Paris.

(*Illustrated*)

577

576

576

No. 576—Two Gold Needle-painted Orphreys
(Spanish Sixteenth Century)

No. 577—Drap d'Or Bouclé Velvet Center
(Venetian Fifteenth Century)

578—Gold Needle-painted Velvet Chasuble *Spanish Renaissance*

Lustrous ruby-red Gothic velvet. The orphreys enriched with finely medallioned figures of the "Apostles" interrupted with leaf-scrolled arabesques terminating in dolphins' heads.

579—Gold Needle-painted Chasuble *Spanish Renaissance*

Rich rose-red velvet; enriched with orphreys depicting figures of the Virgin and Child and the four Evangelists standing under richly canopied niches. Trimmed with gold galloon.

580—Gold Needle-painted Velvet Chasuble *Italian Renaissance*

Wine-red velvet; enriched with orphreys presenting figures of saints standing under graceful, scroll-canopied niches; finished with embroidered bands simulating galloon.

581—Gold Needle-painted Chasuble *Spanish Gothic*

Ruby-red velvet; enriched in silver and colored silk threads with recurring Gothic tracery of lobed oblong motives enclosing leaf-scroll and pineapple devices. The finely executed orphreys depict the Holy Father in Majesty, within a rondel, and SS. John, Peter and Matthew and the Virgin and Child within elaborate columned arched niches. The niches are crested with masks, cherubs and vases of flowers. In superb condition.

(*Illustrated*)

582—Gold-embroidered Dalmatic *Italian Renaissance*

Fluctuating rose-crimson velvet. Enriched with apparels of deep jade-green velvet bearing scrolled and flaming cornucopias, enclosing at foot cartouched Cardinal's coat-of-arms; a rampant red lion canopied by a prelate's hat. Trimmed with gold galloon.

No. 581—Gold Needle-painted Chasuble

(Spanish Gothic)

583—Gold Needle-painted Chasuble *Italian Renaissance*

Lustrous heavy pile ruby-red velvet; enriched with beautiful orphreys displaying paneled rondels, supported on and surmounted by scrollings and enclosing figures of the "Four Evangelists."

(*Illustrated*)

584—Gold Needle-painted Dalmatic *Italian Renaissance*

Gothic-Venetian floral drap d'or woven with bouclé d'or. Enriched with crimson velvet apparels displaying medallions enclosing figures of "St. John," the "Meeting of the Virgin," and coats-of-arms.

585—Gold Needle-painted Velvet Dalmatic

Italian Sixteenth Century

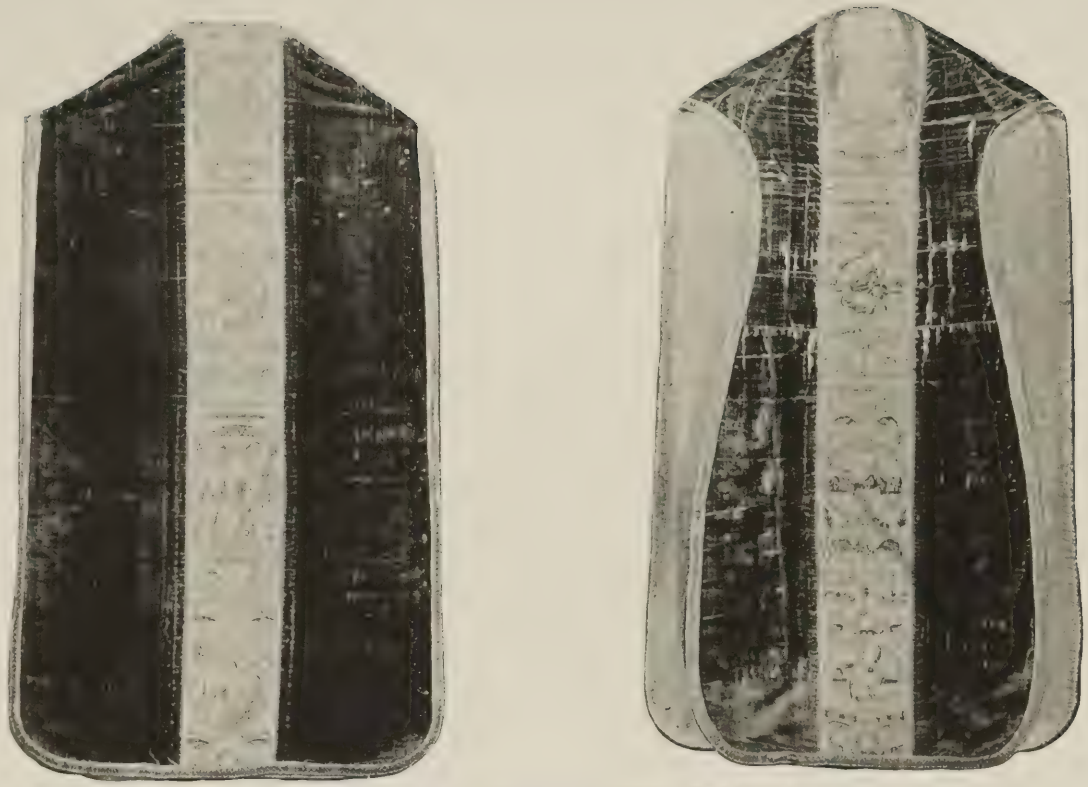
Lustrous crimson velvet; the apparels at foot and arms of rare jade-green velvet enriched in golden-yellow silk appliqué with scrolled strap and leaf arabesques variously sustaining eagles, leaf masks and cornucopias of fruit. Those at foot also have central rondels of figures in colored silks and gold threads on stellated *semé* green velvet, depicting Sts. Matthew and John. Shoulder straps of embroidered green velvet connect these apparels. Trimmed with original green silk edging.

586—Botticelli Green Velvet Altar Frontal

Italian Sixteenth Century

The field embossed with leaf-banded diamond lattice, studded at intersection and enclosing floral devices; enriched in drap d'or appliqué with a central floriated cross. Frieze and narrow outer border of plain velvet more olive in tone. Trimmed with galloon and gold lattice fringe.

Height, 3 *feet* 8 *inches; width,* 7 *feet* 2 *inches.*



No. 583—Gold Needle-painted Chasuble

(*Italian Renaissance*)

V. Benguiat.

587—GOLD NEEDLE-PAINTED DALMATIC

Italian Sixteenth Century

350 Lustrous crimson velvet; enriched with jade-green apparels and connecting bands of scrolled blossoms. The apparels adorned in yellow silk appliqué with scrolled leaf and strap arabesques, variously sustaining eagles, leaf masks and cornucopias of fruit. Those at foot have a further enrichment of rondels occupied by figures of St. John the Baptist and St. Peter. Trimmed with original green silk edging.

From the Catedral de Pampelona, Navarra, Spain.

(*Illustrated*)

Jos. F. Raineri,

588—GOLD NEEDLE-PAINTED COPE *Italian Renaissance*

825. Lustrous close-pile ruby velvet. Enriched with broad orphreys bearing oval medallions enclosing figures of the Virgin and Child, Sts. Peter, John, Sebastian, Matthew and the Magdalene; acanthus-leaf arabesques interrupt the medallions. Trimmed with gold galloon.

Length, 3 *yards* 6 *inches; depth,* 1 *yard* 20 *inches.*

R. Watson.

589—PALE LAVENDER BROCADE COPE

French Eighteenth Century

160. Field, orphreys and original hood of charming lavender silk enriched with trailing floral sprays alternately of ivory and dull reds, enclosing irregular panneaux *semé* with sprigs of blue flowers. Trimmed with handsome original silver galloon.

Length, 3 *yards* 8 *inches; depth,* 1 *yard* 17 *inches.*

P. Berolzheimer.

590—BROCADE COPE *French Eighteenth Century*

100. Ivory gray field; damassé with ribbon motives; woven with floral beribboned bouquets of flowers. Trimmed with gold galloon and fringe. Original hood and orphreys match.

Length, 3 *yards; depth,* 1½ *yards.*

No. 587—Gold Needle-painted Dalmatic
(*Italian Sixteenth Century*)

Mrs. F. Rainieri

591—GOLD NEEDLE-PAINTED COPE *Spanish Sixteenth Century*

Deep-pile crimson Gothic velvet adorned with magnificent orphreys displaying oval medallioned panels finished at crown and foot with leaf-scrolled masks and enclosing figures and groups of saints, including SS. John, Matthew, Peter and Andrew. The panels bordered with broad bands embroidered in raised gold threads simulating galloon.

1075.

Length, 3 yards 8 inches; depth, 1½ yards.

(*Illustrated*)

Jm. Mc Carthy.

592—GOLD NEEDLE-PAINTED VELVET COPE *Italian Renaissance*

Rich-pile ruby velvet fluctuating in the light. The orphreys displaying oval medallions enclosing various figures of saints; the medallions terminated with leaf-scrolled masks.

500.

Mrs. F. Rainieri.

593—GOLD NEEDLE-PAINTED COPE *Flemish Renaissance*

Lustrous red velvet; enriched with orphreys, displaying groups of figures in paneled niches. The subjects are the Three Marys, St. Christopher and various saints.

1000.

Length, 3 1/3 yards; depth, 1 yard 16½ inches.

Mme. A. Ferrero

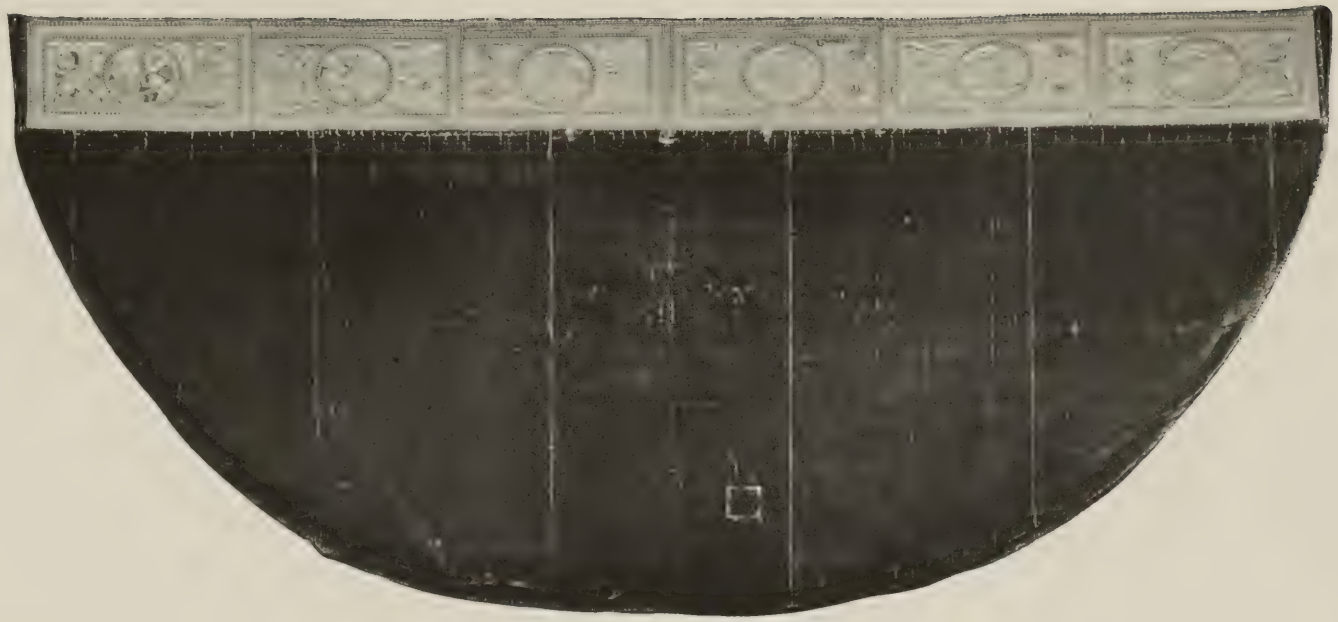
594—GOLD NEEDLE-PAINTED COPE *Spanish Sixteenth Century*

Lustrous crimson velvet marked with the impress of an ancient embroidered stellated lattice pattern. The fine orphreys and hood enriched with strap and leaf-scrolled arabesques interrupted by rondels variously enclosing subjects: in the center, the "Holy Father in Majesty," flanked by the "Ascension of Our Lord," the "Nativity," the "Annunciation," the "Ascension of the Virgin," the "Adoration of the Magi," the "Meeting of St. Anne, St. Joseph and the Virgin," the hood with oval medallion enclosing the "Virgin and the Saviour with the Orb."

1500.

Length, 3 yards 6 inches; depth, 1½ yards.

From the Iglesia Espíritu Santo, Salamanca, Spain.



No. 591—Gold Needle-painted Cope
(*Spanish Sixteenth Century*)

Keller and Lunaro.

595—Gold Needle-painted Velvet Cope

Italian Sixteenth Century

630

Deep rich lustrous crimson velvet; enriched with orphreys and hood worked in colored silks, silver and gold threads. The orphreys displaying rare Gothic leafage and husk motives scrolled over a central stem interrupted by four strap cartouches, the two toward center occupied by floriated crosses above baskets of fruit, the outer having landscapes with figures of SS. John and James. The unusual Morse band adorned with a saintly Bishop carrying a crozier. The hood with arabesques of leafage similar to the orphreys.

Length, 3 *yards* 2 *inches; depth,* 1½ *yards.*

(*Illustrated*)

No. 595—Gold Needle-painted Velvet Cope

(Italian Sixteenth Century)

596—Two Chinese Lowestoft Bottles *Eighteenth Century*

Graceful flattened gadrooned pear shape; with slender neck. Enriched in colored enamels with medallions of Chinese domestic subjects having charming blue floral borders exhibiting small, partially gilded floral grounds.

Height, 10⅝ *inches.*

597—Majolica Faience Bowl *Caffaggiolo Fifteenth Century*

Coupe-shaped; decorated on deep ivory ground in dull red and blue, the interior with the emblems of St. Francis of Assisi, two hands clasping a baton; above is a cross and below a label and a scrolled rosetted border. Exterior with bands of medallions, pointed leaves and flower sprays.

Height, 8 *inches; diameter,* 11 *inches.*

From the Bardini Collection, 1918.

(*Illustrated*)

598—Majolica Faience Water Vase

Caffaggiolo Fifteenth Century

Inverted pear-shaped body with incurved neck, small spout and two twisted loop handles. Decorated, on a white ground, with a rosetted wreath of laurel leaves banded with crossed ribbons and enclosing a cartouched ovoidal escutcheon, charged with the Medici arms quartered with another, surmounted by a mask and a radiated crown.

Height, 19 *inches.*

From the Bardini Collection, 1918.

(*Illustrated*)

597

598

MAJOLICA FAIENCE BOWL AND WATER VASE

(Caffaggiolo Fifteenth Century)

Keller and Lunaro.

599—Porcelain Wine Jar and Pedestal

Bavarian Eighteenth Century

170. Ovoidal, with small incurving at foot, strap handle, modeled as a dolphin and scrolling over continuously from back to the shaped lip. Front adorned with festooned and cartouched demi-figure of Silenus in light relief. Invested with an ivory white glaze. Carved gilded pedestal with scrolled acanthus-leaf tripod and molded triangular base.

Jar, 28 inches.

From the Borghese Palace, Rome.

From the Bardini Collection, 1918.

(*Illustrated*)

Keller and Lunaro.

600—Two Capo di Monte Porcelain Vases and Covers

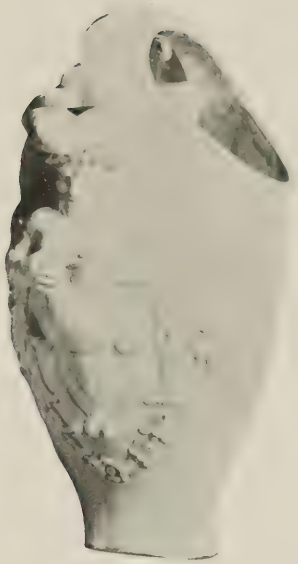
Eighteenth Century

400. Pear-shaped bodies with cylindrical necks and domed covers. Invested with a fine white glaze and painted in natural colors with bouquets of beautiful roses and other flowers, filling urns standing on rocky bases, the covers with floral sprays and the necks with gilded medallions and scrollings. (Finials restored.)

Height, 17 inches.

From the Bardini Collection, 1918.

(*Illustrated*)



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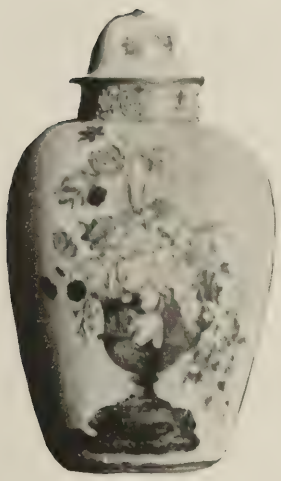


600

600

No. 599—Porcelain Wine Jar and Pedestal
(*Bavarian Eighteenth Century*)

No. 600—Two Capo di Monte Porcelain Vases and Covers
(*Eighteenth Century*)

Keller and Lemann,

601—Saxe Porcelain Tea and Coffee Set

Eighteenth Century

875. Consisting of tea and coffee pots, sucrier, bowl, two caddies, three shaped and two square dishes, eleven teacups, six coffee cups and seventeen saucers. Beautifully decorated, in bistre on white grounds, with groups of sportive cupids and gilded scrolled red rims. In original tooled red leather case.

From the Caracciolo Collection.

(*Illustrated*)

No. 601—Saxe Porcelain Tea and Coffee Set
(Eighteenth Century)

A. Sapelli.

602—Mounted Capo di Monte Group *Eighteenth Century*

100.

A young maiden with her arm round a seated harlequin stands on a rustic base and is deeply interested in a large bowl of spaghetti. The figures are very reminiscent of the painter "Longhi" and are modeled from one of his sketches. The ivory glaze is of fine quality and is lightly touched with enrichments of pink, blue, gold and black. The foot bears "a mark," the blue fleur-de-lis of Carlo III reign. Mounted on a floral scrolled oblong bisque base with crown and foot of *cuivre doré* adorned with leaf moldings, pineapple pinnacles and vase feet. Shaped leather case for same.

Height, 8½ inches; width, 6¼ inches.

(*Illustrated*)

No. 602—Mounted Capo di Monte Group
(Eighteenth Century)

O. Bernet. agt.

603—Two Mounted Porphyry Vases

Late Italian Renaissance

480.

Finely mottled deep red porphyry. Elongated pear-shaped body, gadrooned at foot; dome terminals. Richly mounted in gilded silver with leaf-scrolled demi-nymphs at molded shoulder, festooned medallions of Amorini, fruit sprigs at gadroons, laurel wreath base and square plinths paneled with masks and arabesque scrolls.

Height, 14 *inches.*

A Safelle.

604—Two Mounted Rock-crystal Candlesticks

Venetian Sixteenth Century

Beautiful baluster shaft of clear crystal, developing vase and cylindrical motives, circular bobêche. Mounted in *cuivre doré*, chiseled with delicate acanthus-leaf borders, pointed prickets and molded feet. (Slight cracks have developed in minor places.)

1400

Height, 11 *inches.*

From the Bardini Collection, 1918.

Keller and Linnard.

605—Silver Cruet and Epergne

Italian Eighteenth Century

340. Molded oval base with open balustered gallery, leaf and claw feet and floral scroll handles. Fitted with four beautiful cut-glass bottles and four similar castors, mounted in silver. A central Corinthian column bears four scrolled arms for lights, enriched with Capo di Monte porcelain floral vines; surmounted by a pierced and engraved oval bonbon basket.

Height, 17 *inches; length,* 18 *inches.*

606—Mounted Porcelain Chandelier

Capo di Monte Eighteenth Century

Ivory vase baluster shaft, modeled with graceful spiral flutings and leafage, finished with *cuivre doré* gadrooned vase motives. Sustaining a tier of six finely chiseled *cuivre doré*, scrolled arms, entwined with vine of ivory porcelain flowers.

Height, 37 inches; width, 30 inches.

From the collection of the Marquis Doria, Genoa.

A. Sapelli.

607—Two Gilded Bronze Appliqués *Louis XVI Period*

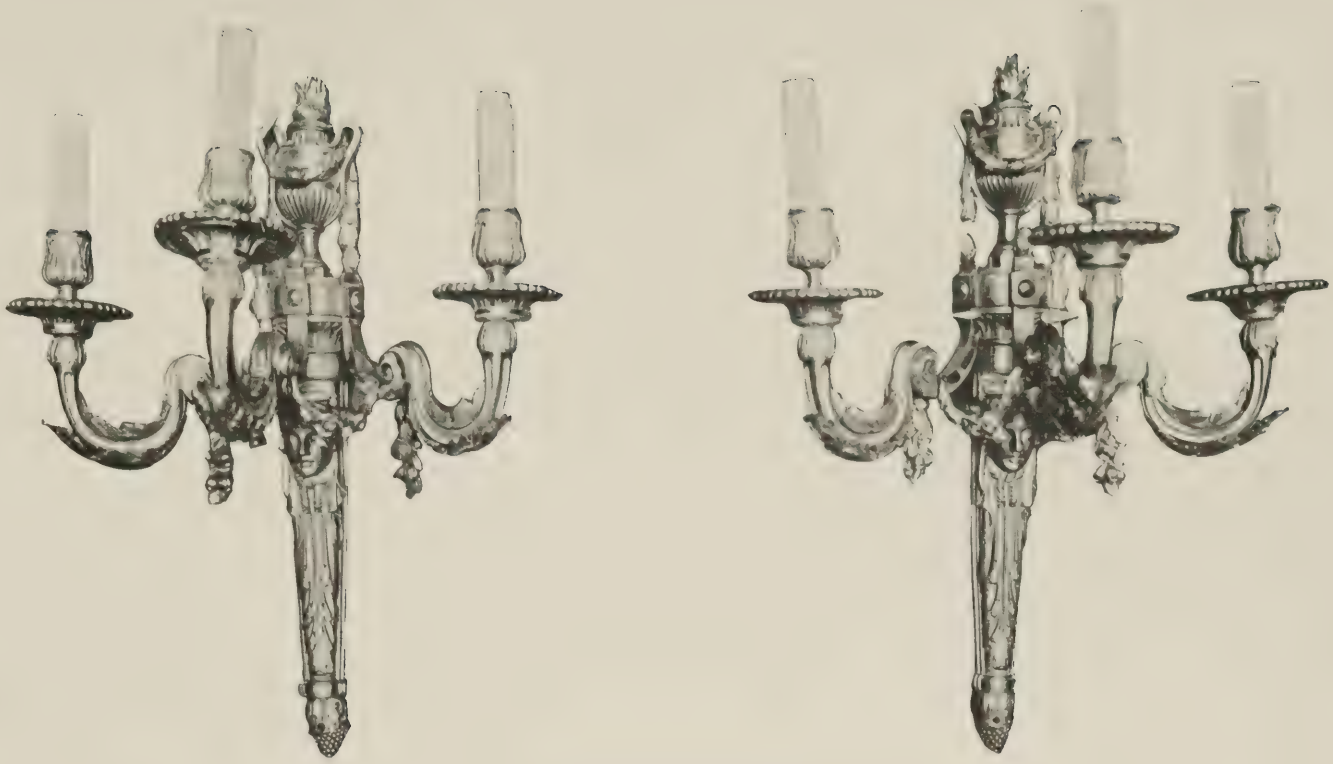
Finely chiseled tapering shaft, modeled with a draped sybil's head, pineapple pendant and a festooned, flaming vase. Sustaining three double scrolled arms adorned with floral festoons and acanthus leaves, terminating in leaf-enriched bobêches and cups. Signed by the eminent French ciseleur Payot.

1200.

Height, 23 *inches.*

From the Doria Palace Collection.

(*Illustrated*)



No. 607—Two Gilded Bronze Appliqués
(*Louis XVI Period*)

A. Sapelli

608—GILDED BRONZE MANTEL CLOCK *Louis XV Period*

Circular molded case, surrounded and supported by rocaille and floral scrolls rising to an irregular bouquet at crown. 530. Supported on shaped open plinth of similar rocaille and scrollings. Porcelain dial, inscribed "Guillaume Gille à Paris," the maker of this remarkably fine movement.

Height, 24½ inches; width, 17½ inches.

From the collection of the Royal Palace of Racconigi.

L. Pereira.

609—Mounted Porcelain Mantel Clock *Louis XV Period*

Porcelain drum clock, supported on a *cuivre doré* boscage with Sèvres porcelain flowers growing from a broad rusticated plinth enriched with finely scrolled rocaille and leafage. Standing at left of clock is a K'ang-hsi porcelain figure in colored enamels of "Shou-lao," the god of longevity; at right, under the clock, is a similar figure of an attendant sprite. Fine movement, signed "Godin à Paris." In tooled leather traveling case.

2700.

Height, 15 *inches; width,* 14 *inches.*

Note: From the collection of Margherita, Dowager Queen of Italy, Castle Stupinigi, Turin.

Keller and Lunard.

610—Doccia Porcelain Bracket Clock *Eighteenth Cenutry*

Molded rectangular case of colored porcelain with broken cant corners and dome; paneled with open diapered trellis. Surmounted by a standing figure of "Time" carrying a scythe; the cornice is pedimented with a cartouched escutcheon charged with the Ginori arms and surmounted by scrolled acanthus leaves and Putti carrying musical instruments. The pilasters are double scrolled with acanthus leaves and serve at feet as pedestals for allegorical figures of Literature and Music. Below the enamel dial is a group of six Putti playing musical instruments. Supported on laurel garland, scrolled with acanthus leaves and lions' paws. The movement is signed "J. Robert et fils," and plays airs on a metal pipe organ.

725

Height, 46 inches; width, 26 inches.

Note: This clock was made by potters introduced from Saxony by the Marchese Carlo Ginori in 1735 when he founded the Doccia factory. It was purchased from the present Marchese Carlo Ginori by Signor Bardini.

From the Bardini Collection, 1918.

(*Illustrated*)

No. 610—Doccia Porcelain Bracket Clock
(Eighteenth Century)

L. Pereira.

611—Bronze Wine Vase *Græco-Roman, Fifth Century B.C.* Oviform body, with incurved neck, molded rim and foot and molded loop handle with a winged Grecian-sphinx mask at its inception, and a satyr's head with horns, pointed ears and beard for thumb-piece. The shoulder enriched with light gadroons above an incised band of honeysuckle motives; the lip bears an egg-and-dart band and the foot water leaves. The surface is partially covered with an earthy crust due to long burial, revealing areas of most beautiful greenish-blue patina.

1000.

Height, 14½ *inches.*

From the Bardini Collection, 1918, *Signor Bardini being quoted as considering it one of the finest specimens in his collection.*

(*Illustrated*)

No. 611—Bronze Wine Vase (*Græco-Roman Fifth Century B. C.*)

612—GILDED BRONZE BAS-RELIEF *Italian Sixteenth Century*

"Christ Risen from the Tomb." Our Lord appears in the center before a group of trees; His disciples, the two Marys and various other personages are grouped at left and right. Within a grotto at left, a symbolic scene of the Baptism appears. Repoussé, finely chiseled and fire-gilded.

Height, 4¼ *inches; width,* 12¾ *inches.*

(*Illustrated*)

No. 612—Gilded Bronze Bas-relief
(*Italian Sixteenth Century*)

BENVENUTO CELLINI (1500—1571)

Mrs. F. Frainere.

613—Sculptured Statuary Marble Bas-relief

Florentine Sixteenth Century

950.

"Venus Discovered." The graceful, awakening goddess reclines on a drapery and turns to a smiling cupid, standing at left; he has drawn back the drapery from his mother with his left hand. Toward right a malicious, grinning youthful satyr, carrying a flaming torch, has withdrawn the drapery farther from the recumbent figure. In old carved and gilded frame with dentiled molded cornice and voluted brackets.

Height, 19 inches; length, 25 inches.

Note: This figure of Venus is remarkably like that of the large Venus by Cellini now in the Louvre. This bas-relief came from the small collection of the Peruzzi family (related to the Medici and, in the sixteenth century, one of the most distinguished families of Florence), and with it originally was the bas-relief of the "Flagellation" now in the Berlin Museum.

From the Bardini Collection, 1918.

(*Illustrated*)

No. 613—Sculptured Statuary Marble Bas-relief

(Florentine Sixteenth Century)

BACCIO BANDINELLI (1487—1559)

614—STATUARY MARBLE BAS-RELIEF

Florentine Sixteenth Century

"Madonna and Child." Half-length seated figure of the Virgin, wearing coiled hair twined with bands, an elaborately embroidered robe and a simple mantle. She holds the standing Infant Saviour in her arms. He is clad in a tunic confined by a folded sash. In a contemporary Tabernacolo frame with molded cornice, voluted side brackets and molded base.

Height, 22 *inches; width,* 15 *inches.*

Note: This bas-relief shows the debt Bandinelli owed to Donatello, whose works, at the behest of Leonardi da Vinci, he studied closely. It is highly suggestive of the base of the Medicean Monument in the Piazza San Lorenzo, Florence.

From the Bardini Collection, 1918.

(*Illustrated*)

No. 614—Statuary Marble Bas-relief

(Florentine Sixteenth Century)

L. J. O'Reilly.

615—Terra-cotta Bas-relief *Florentine Sixteenth Century*

Circular. Half-length figure of the Virgin, in robe and haloed hood, her head down-turned to right, observing the Infant Saviour, supported by her left arm. She appears behind a bracket adorned with a winged cherub's head. Surrounded by a frame, glazed in full colors and deeply modeled with apples, pears, pomegranates and fir cones amid leafage and an inner bead and reel member.

1500.

Diameter, 45 *inches.*

Note: The notable frame surrounding this bas-relief is by Giovanni Della Robbia (1469-1529).

(*Illustrated*)

No. 615—Terra-cotta Bas-relief
(Florentine Sixteenth Century)

ITALIAN, FRENCH AND ENGLISH FURNITURE FROM THE FIFTEENTH TO THE EIGHTEENTH CENTURIES

Mrs. Billings.

617—CARVED WALNUT STATE CHAIR

Florentine Sixteenth Century

105. Square back with mask terminals. Flat voluted arms on balustered supports; on square legs with broad frontal stretcher, developing acanthus leaves and scrollings; square side stretchers. Seat and back upholstered in crimson velvet, trimmed with cut-velvet galloon.

R. D. Wyckoff.

618—WALNUT CHAIR *Louis XIII Period*

55. High oblong back, scrolled at pediment and base, and seat upholstered in contemporary apricot and ivory silk, woven with large conventional flowers and pendent valance on rich green ground. On balustered legs with double stretcher in front and H-stretcher.

P. W. French and Co.

619—CARVED WALNUT REVOLVING DESK CHAIR

Italian Eighteenth Century

75. Horseshoe top rail terminating in swan neck scrolls; similar shaped molded seat. On three leaf-enriched scrolled legs terminating in sheep feet. Top rail, vase and splat and loose cushion upholstered in dark brown hide.

O. Bernet, Agt.

620—CARVED WALNUT ARMCHAIR *Italian Seventeenth Century*

290. Broad low back with balustered crowning rail having unusual central leaf-scrolled pediment; narrow upholstered panel below and seat covered in crimson floral damask. Scrolled arms enriched with leafage, baluster support and legs terminating in claw feet; frontal stretcher matches top rail; supplementary H-stretcher. Arms with curious extending iron rod supports for a book-rest. Upholstered in rich deep jade green velvet of the seventeenth century bearing the impress of previous embroidery.

621—Carved Walnut Wing Chair

Italian Eighteenth Century

Molded shaped back, with wings quaintly scrolling into short open stump-scrolled arms and supports, and loose seat cushion upholstered in contemporary crimson floral damask. On cabriole legs enriched with leaf scrolls.

622—Two Carved Walnut Armchairs

Venetian, Louis XV Period

Scrolled cartouche back, seat and arm pads upholstered in contemporary jade-green velvet, embossed with conventional scrolls and flowers; leaf-scrolled arms and supports. On cabriole legs, enriched with foliage, rocaille and central shell motive; molded H-stretchers.

623—Two Carved Walnut Armchairs

Venetian Louis XV Period

Similar to the preceding.

624—Oval Carved Mahogany Tea Table

Italian Eighteenth Century

Open molded top and frieze adorned with oval medallion. Supported on tapering legs and elaborate X-stretcher pierced with scrollings from a central patera. The top fitted with a decorated tole tea tray enriched with key pattern in gold.

Height, 33 *inches; width,* 31 *inches.*

625—Inlaid Walnut Center Table

Italian Eighteenth Century

Serpentine oblong top with stellate center. Similar shaped case occupied by a small writing slide and three drawers below; a further narrow drawer is fitted in right side. On cabriole legs. Mounted in *cuivre doré* with knobs and rocaille escutcheons.

Height, 30 *inches; width,* 19½ *inches.*

626—Two Carved Walnut Pedestals

Florentine Sixteenth Century

160. Sgabello type. Molded rectangular top with expanding square frieze enriched with mask. Shaped frontal supports adorned with festoon of fruit, masks arched with acanthus scrollings and paw feet. Similar shaped and incised back support, with connecting acanthus-leaved stretchers. Parcel gilded.

Height, 53 inches.

627—Two Carved Palisander Torchères

Sienese Sixteenth Century

400. Baluster shaft, enriched with spiral flutings and pointed leaves, supported on gadrooned urns with three voluted handles, and surmounted by Ionic capitals and saucer-like bobêches with acanthus-leaf cusps. Shaped paneled tripod base, adorned with gadrooned moldings, husk festoons and paw feet. Executed by G. B. del Tasso, from a design by Baldassare Peruzzi (1481-1536).

Height, 41 inches.

Note: These candlesticks, exceptional for their state of preservation, are illustrated in "A History of Italian Furniture" by William M. Adom, page 205, Fig. 194. Peruzzi was a leading architect of Siena and an associate of Raphael.

(*Illustrated*)

627a—Two Carved Palisander Torchères

Sienese Sixteenth Century

400. Similar to the preceding.

Height, 41 inches.

No. 627—Two Carved Palisander Torchères
(Sienese Sixteenth Century)

628—Two Carved and Gilded Torchères

Florentine Sixteenth Century

Balustered shaft and acanthus leaves, saucer-shaped bobêche with fluted molding. On incurved paneled tripod base adorned with female termes finishing in volutes at the angles, on the panels with scrolled escutcheons; paw feet and triangular marbleized plinth. Brown lacqué parcel gilded. Fitted with large candles, and for electricity.

Height, 69½ inches.

Note: The tripod bases of these fine torchères correspond in nearly every detail with the famous similar pair in the Cathedral of Parma.

629—Sculptured Walnut Lectern

Florentine Sixteenth Century

Double sloping, revolving top with leaf-arabesqued medallion panels, scrolled side brackets and rests; fitted at ends with forged iron folding candle brackets. On vase-balustered shaft and molded paneled tripod base bearing scrolled dolphins at corners and low-relief figures of "Tobit and the Angel" in each of the panels; scrolled stump feet.

Height, 6 feet; width, 2 feet 3 inches.

F. Luigi.

630—Carved Walnut Torchère

Northern Italian Sixteenth Century

190. Balustered vase shaft, enriched with gadroons, flutes, acanthus leaves, guilloche motives and three scrolled acanthus-leaf brackets; cylindrical candle-socket. Supported on curved tripod legs having curious eagle-heads and claw feet.

Height, 66½ *inches.*

C. Bernet. Agt.

631—Two Sculptured Polychrome Wall Appliqués

Italian Early Sixteenth Century

140. Leaf-enriched paneled oblong back with vase terminal. Boldly scrolled front, sustaining a joyous Putto at crown and a winged head with scrolled console at foot.

Height, 4 *feet* 1 *inch.*

R. Watson.

632—Two Carved and Gilded Stools

Roman Eighteenth Century

140. Rectangular seat, with apron scrolled with shell motives. On cabriole and voluted legs enriched with leafage, rocaille and husks; similar X-stretcher terminating in leaf and pinnacled finial. Upholstered in crimson velvet.

Height, 22 *inches.*

From the Bardini Collection, 1918.

N. Lobianchi.

633—Gold-embroidered Walnut State Chair

Florentine Sixteenth Century

100. Oblong panel back, enriched with bands of raised gold-embroidered floral scrollings and intermitted sprays of carnations in colored silks. Back supports terminating in scrolls bearing coronets and stellate motives. Flat molded arms, straight legs with footed cross stretchers and pierced frontal stretcher, carved with distinguished palmette medallions and pateræ. Seat of old brown leather. Trimmed with gold galloon and large brass nails.

F. Luigi.

634—Tapestry Walnut State Chair

Florentine Sixteenth Century

825.

Oblong back, with gilded acanthus-leaf terminals and seat upholstered in finely woven contemporary tapestry displaying Neptune, Nereids, fish and a seahorse sporting amid conventionalized wave forms in rich colors and blues on a background of gold threads. Molded arms on balustered square supports which continue as legs, finished with cross bars having rudimentary claw feet; scrolled frontal stretcher carved with strapped palmette motives.

Note: Gold-enriched tapestries of this early period are especially rare for furniture covering.

From the Bardini Collection, 1918.

O. Bernet. Agt.

635—NEEDLEWORK WALNUT WING CHAIR *Louis XIII Period*

Hollow crowned back, serpentined wings, pads of the similarly scrolled arms and loose seat upholstered in gros point developing fantastic floral scrollings in rich colors on black grounds. On baluster stretchered legs.

425.

Mrs. M. E. Stewart.

636—NEEDLEWORK WALNUT STATE CHAIR *Louis XIII Period*

High oblong back and seat, upholstered in gros point and ribbon bouquets of formal flowers in soft rich colors on ivory grounds. Scrolled arms enriched with leafage, octagonal balustered supports and legs with molded scrolled X-stretcher having a central vase terminal.

170.

637—Vernis Martin Doge's Chair *Venetian Early Eighteenth Century*

Deeply pear-shaped back, seat and arms, serpentine scrolled into supports, developing seat upholstered in seventeenth century green velvet. Molded scroll paneled on all sides, enriched with leafage and shell motives. The panels of green lacqué adorned with gilded vines and floral scrolls, the back further embellished with a festooned coat-of-arms.

638—Needlework Walnut State Chair *Régence Period*

Molded, scrolled, shaped frame and cabriole legs; enriched with shell motives, leafage and basket panels. Covered with petit and gros point in rich harmonious colors on black grounds. The back displays in double serried landscapes four classic goddesses amid flowers; the seat, birds amid flowering shrubs; arm-pads of floral scrolls.

639—NEEDLEWORK WALNUT ARMCHAIR

Venetian Seventeenth Century

Broad strap and leaf-scrolled back, with central cartouche charged with the coat-of-arms of Fabio Chigi; volute-scrolled arms bearing recumbent Amorini; scrolled supports and legs with frontal stretcher matching back. Extra broad seat covered with deep jade-green velvet of the seventeenth century.

Note: Fabrio Chigi became Pope Alexander VII in 1655.

640—CARVED AND GILDED WING CHAIR

Venetian Eighteenth Century

Deeply hollowed back scrolling into the wings and arms, and loose seat cushion covered in pink and green floral striped silk brocade. Scrolled arm supports and cabriole legs enriched with leafage and cartouches.

641—CARVED WALNUT SETTEE *Queen Anne Period*

Deeply scrolled open back enriched at pediment with Satyr mask and scrolled leafage; finely scroll-molded arms. Molded double serpentined seat, upholstered in contemporary green floral damask. Supported on four leaf-bracketed cabriole legs with Satyr heads at knees and sheep feet; triple H-baluster stretchers.

Height, 3 feet 10½ inches; length, 5 feet 8 inches.

(*Illustrated*)

642—INLAID KINGWOOD COMMODE *Louis XV Period*

Serpentine front fitted with two drawers, finished with shaped apron. On cabriole legs. Mounted in *cuivre doré* with rocaille, scroll handles, appliqués and pearl moldings. Molded rose and gray Brioche marble top.

Height, 30½ inches; width, 32½ inches.

No. 641—Carved Walnut Settee (*Queen Anne Period*)

A. Sapelli.

643—Embroidered Carved and Gilded Fire Screen

Marie Antoinette Period

5740

Richly carved molded oblong frame adorned with delicate leaves, guilloche motives, trophies of torches and quivers and laurel festoon. Crowned by two vase terminals and a pierced gallery. On scrolled acanthus-leaf feet. Sliding panel finely embroidered in soft-colored chenille with draped and floral festooned oval medallion bearing a coronetted monogram G.B., the back with ribbon, oval medallion occupied by an altar of love; on apricot satin grounds.

Height, 4 feet 8½ inches; width, 7½ inches.

(*Illustrated*)

No. 643—Embroidered Carved and Gilded Fire Screen
(*Marie Antoinette Period*)

N. Sobiansch.

644—Mounted Inlaid Satinwood Escritoire

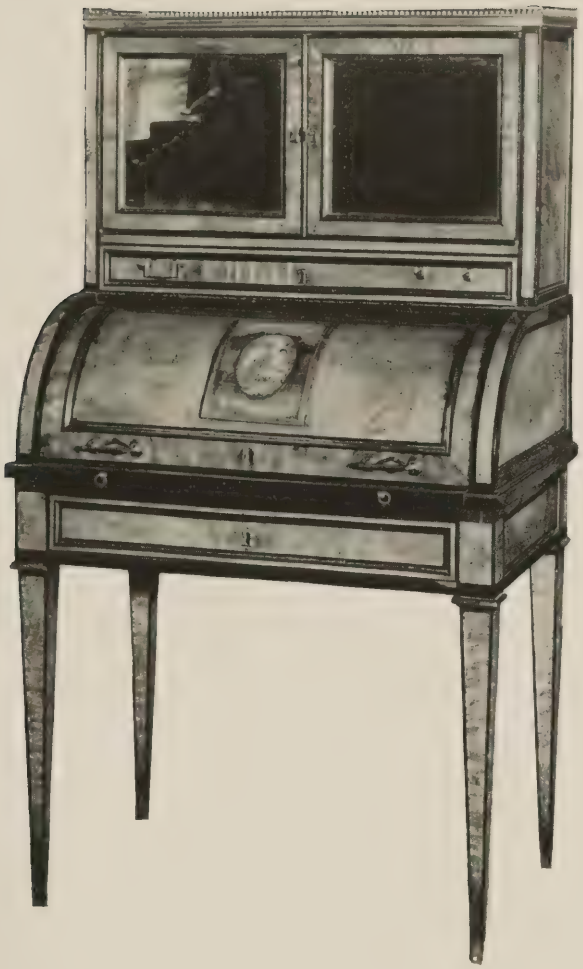
Louis XVI Period

320.

Paneled tambour front, enriched with a colored oval, pastoral print of the period, displayed within a gilded oblong mat under a shaped glass; writing draw-slide; interior fitted. Frieze with paneled drawer; on tapering square legs. Rectangular cabinet at back fitted with two mirror doors and long drawer under. Mounted in *cuivre doré* with fine simple gallery, moldings and bail handles.

Height, 58½ inches; width, 32½ inches.

(*Illustrated*)



No. 644—Mounted Inlaid Satinwood Escritoire
(*Louis XVI Period*)

Feller and Lunard,

645—MOUNTED INLAID TULIPWOOD COMMODE

Louis XV Period

1450.

Finely serpentined front and ends; fitted with two drawers. Beautifully inlaid with irregular panneaux of floral bouquets and birds. On cabriole legs. Mounted in *cuivre doré* with scrolled moldings of rocaille and vines, cartouche and leaf escutcheons, similar knees and scrolled feet. Signed, Russel. Shaped molded top of rare deep rose Brêche d'Alpes marble.

Height, 33½ inches; length, 41½ inches.

From the collection of Count Camillo Benso di Cavour, Castel Santena.

(*Illustrated*)

No. 645—Mounted Inlaid Tulipwood Commode

(Louis XV Period)

L. Baumeister.

646—Chiseled Bronze Console Table *Empire Period*

125. Molded broad serpentined frieze; enriched with classic oval cameos, interrupted with jeweled scrolled leaf motives. Supported by scrolled chimeric animal heads on legs with claw and ball feet, and Ionic capitals (imperfect). Shaped, finely veined serpentine top.

Height, 3 feet 4 inches; length, 4 feet 5½ inches.

(*Illustrated*)

P. W. French and Co.

647—Carved and Gilded Console Table

Roman Late Eighteenth Century

170. Semicircular; frieze enriched with acanthus rinceaux parted by oval pateraed leg blocks. On fluted tapering round legs with leaf feet. Fleurs-de-pêche marble top, mounted in *cuivre doré* with shell-motived molding.

Height, 2 feet 8½ inches; length, 3 feet 6 inches.

Note: This and the two preceding tables were originally in the Borghese Palace, Rome.

From the Stefano Bardini Collection, 1918.

Mrs. Pope.

648—Carved Walnut Table *Florentine Fifteenth Century*

190. Massive octagonal top. Supported on a scrolled tripod of eagle's legs with claw feet.

Height, 2 feet 7 inches; diameter, 3 feet.

Note: From the collection of the soldier-poet Gabriele d'Annunzio.

From the Capponcina Sale.

No. 646—Chiseled Bronze Console Table

(*Empire Period*)

Mr. McCarthy.

649—Carved and Gilded Console, *Italian Eighteenth Century*
Cupid bow front; enriched with open scroll and cartouched nymph's head; serpentined ends with shell motives and scrollings. On arabesqued cabriole legs supporting seated cupids at shoulders. Exceptionally fine molded Brocatelle marble top following the contour of the frieze.

110.

Height, 3 *feet; length,* 5 *feet* 9 *inches.*

From the Royal Collection at the Palace of Racconigi.

(*Illustrated*)

No. 649—Carved and Gilded Console
(*Italian Eighteenth Century*)

P. W. French and Co.

650—Carved Polychrome Lacqué Suite

Venetian, Louis XVI Period

775.

Comprised of three-back settee, and five side chairs. Open lyre-shaped back, composed of scrolled cornucopias emitting chimeric heads crowned with a double fluted dome; splat of delicate interlacing acanthus-leaf scrollings. On shaped square cornucopia-like legs. Seats variously upholstered in blue stripe, floral brocade and plain silk.

Settee height, 3 *feet* 3½ *inches; length,* 4 *feet* 4½ *inches.*

(*Illustrated*)

No. 650—Carved Polychrome Lacqué Suite
(Venetian, Louis XVI Period)

P. N. French and Co.

651—Two Polychrome Carved Console Tables

Venetian, Louis XVI Period

380. Similar to the preceding. Molded shaped half-statuary marble tops.

Height, 3 *feet* 3 *inches; length,* 3 *feet* 9½ *inches.*

(*Illustrated*)

P. N. French and Co.

652—Two Carved and Gilded Console Tables

Roman Late Eighteenth Century

460. Semicircular frieze, enriched with acanthus rinceaux parted by oval pateraed oblong leg blocks. On fluted tapering round legs with leaf feet. African marble top, mounted in *cuivre doré* with shell-motived moldings.

Height, 2 *feet* 8½ *inches; length,* 3 *feet* 6 *inches.*

Note: These two and the succeeding table were originally in the Borghese Palace, Rome.

From the Stefano Bardini Collection, 1918.

(*Illustrated*)

No. 651—Two Polychrome Carved Console Tables
(Venetian, Louis XVI Period)

No. 652—Two Carved and Gilded Console Tables
(Roman Late Eighteenth Century)

P. W. French and Co.

653—Carved Walnut Needlework Settee

Queen Anne Period

2150. High oblong back, with scrolled arms and loose cushion seat upholstered in fine gros and petit point, displaying in the center of back a "Squire and his Dame" amid rare floral scrollings, animals and jardinières of flowers; the seat and arms with growing flowering shrubs. Executed in rich harmonious colors on tawny black grounds. Supported on unusually fine bracketed cabriole legs with shell knees and curious spade feet.

Height, 3 *feet* 8 *inches; length,* 4 *feet* 5 *inches.*

(*Illustrated*)

P. W. French and Co.

654—Carved Walnut Needlework Chair *Queen Anne Period*

925. Similar to the preceding. The back displaying a huntress with her dog, within a scrolled cartouche; the seat with facing lion and leopard amid scrolled flowers.

(*Illustrated*)

P. W. French and Co.

655—Carved Walnut Needlework Chair *Queen Anne Period*

850. Similar to the preceding. The back displaying "Four Children Disporting Themselves in an Orchard"; the seat, a quaint oak tree bearing acorns amid flowering shrubs.

(*Illustrated*)

655 654

653

CARVED WALNUT NEEDLEWORK SETTEE AND CHAIRS

(Queen Anne Period)

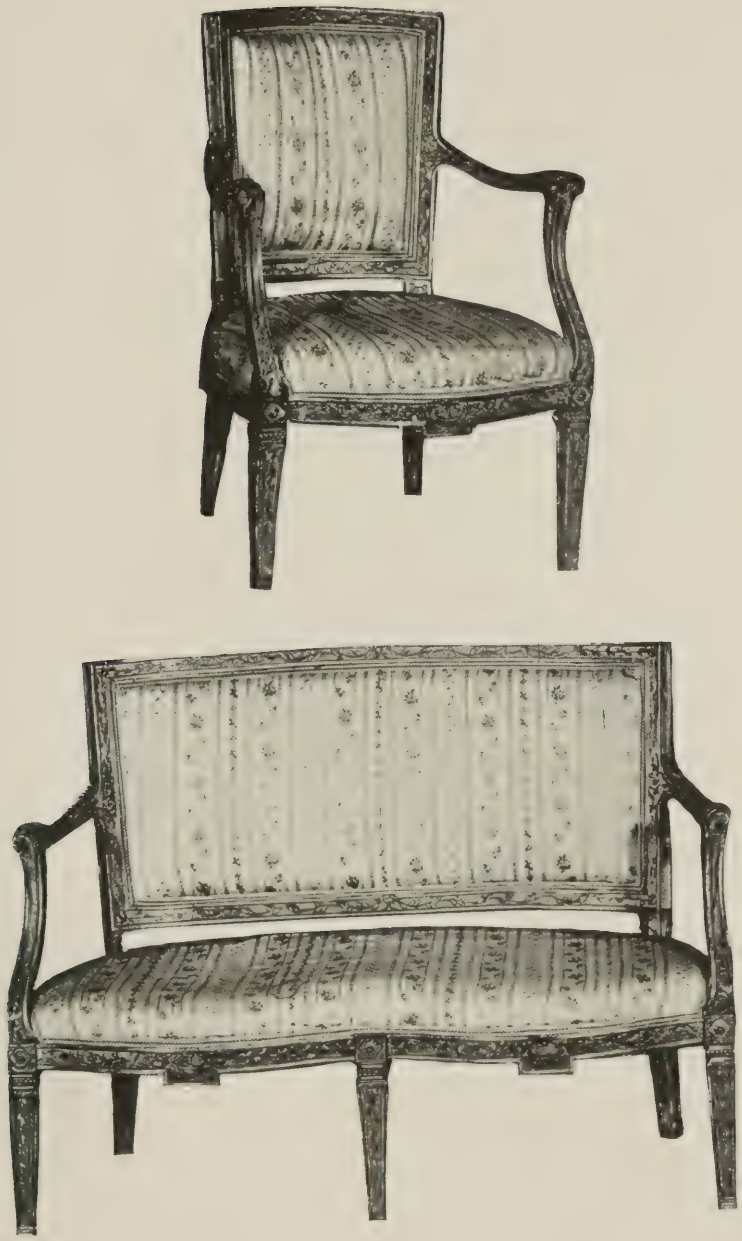
A. Sapelli.

656—CARVED AND GILDED SUITE *Marie Antoinette Period*

Comprised of settee and two armchairs. Incurved molded oblong back, scrolled arms and supports, serpentined seat. 500. On paneled tapering legs; enriched with delicate pateræ, vases, leaf and vine motives in gold on gray lacqué grounds. Seats and backs upholstered in dainty ivory floral striped brocade of the period.

Settee height, 2 *feet* 10 *inches; length,* 3 *feet* 8 *inches.*

(*Illustrated*)



No. 656—Carved and Gilded Suite

(*Marie Antoinette Period*)

Keller and Lenard,

657—CARVED, GILDED AND ILLUMINATED SEDAN CHAIR

Venetian, Louis XV Period

725.

Shaped body, finished at crown with enriched gilded molding; corner scrolls of rocaille and central leaf motives. The door and windows similarly finished and glazed. Broadly fluted dome top of black leather trimmed with varied bands of brass nails; central and corner brass terminals of flame motives. Sides, back and lower panel of door enriched in gold on black leather with scrollings enclosing pastoral subjects in the manner of Watteau. The upper side panels with Amorini bearing "Coats-of-Arms" of the celebrated Venetian Doge Mocenigo. Interior upholstered in floral cut and uncut velvet.

Height, 6 feet 4 inches; width, 2 feet 6 inches; diameter, 3 feet.

Note: This sedan chair is admirably suited for conversion into a telephone booth. Acquired directly from a descendant of the famous Doge of Venice "Mocenigo," for whom the sedan chair was made.

(*Illustrated*)

Mrs. Mc Carthy.

658—CARVED AND GILDED SOFA *Italian Eighteenth Century*

90.

Broad fan-shaped back scrolled into arms, the molded rails finely enriched with central running laurel garlands; shaped seat rail, paneled and festooned with laurel leaves. On three frontal fluted tapering round legs. Back, arms and seat upholstered in contemporary Louis XVI brocade, woven with dainty ivory, black and old pink floral stripes.

Height, 3 feet 6 inches; length, 5 feet 2 inches.

No. 657—Carved, Gilded and Illuminated Sedan Chair
(Venetian, Louis XI' Period)

Mrs. Albee.

659—CARVED AND GILDED SUITE *Italian Eighteenth Century*

180. Comprising sofa, two armchairs and side chair. Molded oval backs and seats, enriched with leafage and scrolling ribbons; upholstered in contemporary golden-yellow and ivory floral and scroll patterned silk. Open leaf-scrolled arms; on tapering square legs.

Sofa height, 3 feet 1 inch; length, 4 feet 1 inch.

Mrs. Albee.

660—CARVED AND GILDED SUITE *Italian Eighteenth Century*

Similar to the preceding.

140. R. Watson.

661—CARVED AND GILDED ARMCHAIR

Italian Eighteenth Century

40. Similar to the preceding, but upholstered in fine floral striped brocade of the Louis XVI period.

J. Biodini.

662—CARVED WALNUT MIRROR *Venetian Sixteenth Century*

120. Strap-scrolled frame, enriched with a voluted pediment having floral festoons, supported at sides by caryatids with voluted terminals hung with floral festoons and sustained by fluted consoles. The foot adorned with further festoons and acanthus leaves. Parcel gilded.

Height, 44½ inches; width, 38½ inches.

Note: This interesting mirror is attributed to Jacopo Sansovino (1477-1570), during his great Venetian period, *circa* 1550.

H. Smadbeck.

663—CARVED AND GILDED CONSOLE TABLE

Florentine Eighteenth Century

100. Leaf-molded oblong top with canted corners; enriched with open strap and leaf-scrolled apron centered with a cartouched fleur-de-lis. On cabriole legs with satyr-mask knees and leaf hoofed feet; finely scrolled X-stretcher. Massive dark Alps-green marble top.

Height, 3 feet 3½ inches; length, 4 feet 2 inches.

Mr. McCarthy

664—Two Gilded Sculptured Tables

Italian Late Seventeenth Century

200. Molded oval top, with broad leaf scrolls enclosing deep green Alps marble insert; festooned on front and back with laurel garlands. Supported on two large scrolled Tritons with bifurcated tails resting on a molded, lobed oval plinth.

Height, 4 *feet* 1 *inch; top,* 3 *feet* 2 *inches by* 5 *feet* 6 *inches.*

Note: These stately tables were originally presented by the Roman Ambassador to the Dauphin of France, afterward Louis XV.

Leone Rice.

665—Two Venetian Lacquer Corner Cabinets

Seventeenth Century

200. Molded top; quarter round front, enclosed by two doors, sustaining a small bracketed over-shelf. Richly decorated in the pseudo-Chinese manner with figures of dignitaries strolling in landscapes. Partially in raised gold on black.

Height, 4 *feet; width,* 1 *foot* 10 *inches.*

Mrs. Pope.

666—Carved and Gilded Cabinet

Florentine Seventeenth Century

100.

Designed by Pietro Tacca (1577-1640). Rectangular, with rare molded splat-fleurs marble top, supported on a supplementary molding and at the corners by gilded scrolled corbyantic figures having roped double cartouche pendants. Molded paneled ends and front fitted with two doors enriched in gold on soft yellow lacqué grounds with varied recurring acanthus-leaf scrollings linked with coronets and enclosing many fleurs-de-lis. Molded base, with unusually fine gilded scrolled feet.

Height, 3 feet 9 inches; length, 5 feet 2 inches; width, 2 feet 8 inches.

Note: Pietro Tacca, a pupil of Giovanni da Bologna, was a Florentine sculptor of great repute. He is chiefly known for his bronze fountain in the S. S. Annunziata, Florence, and the famous monument to Cosimo de' Medici at Leghorn.

From the Bardini Collection, 1918.

(*Illustrated*)

No. 666—Carved and Gilded Cabinet

(Florentine Seventeenth Century)

R. Watson.

667—CARVED AND GILDED CONSOLE TABLE

Italian, Louis XV Period

85. Serpentine molded frieze with outset round corners; enriched with open rocaille scrolls and sprays of flowers. On four deeply cabrioled legs having claw feet. X-stretcher, similarly adorned to frieze. Molded rose Brioche marble top, following the contour of the frieze.

Height, 36 inches; length, 44½ inches.

Mrs. F. Rainere.

668—CARVED AND GILDED CABINET

Italian Eighteenth Century

80. Serpentine domed case with flaring sides; fitted with glazed door and ends. Pilasters with mirror panels. Interior with three shelves supported on leaf-scrolled brackets. Finished green lacqué parcel gilded. Console table with serpentined front and ends; on scrolled legs enriched with rocaille, cartouches and leafage. Gilded and partly lacqué green. Green marbleized top.

Height, 7 feet 2 inches; width, 3 feet 1 inch.

Mrs. F. Rainere.

669—CARVED AND GILDED ARCHITECTURAL FRAME

Tuscan Sixteenth Century

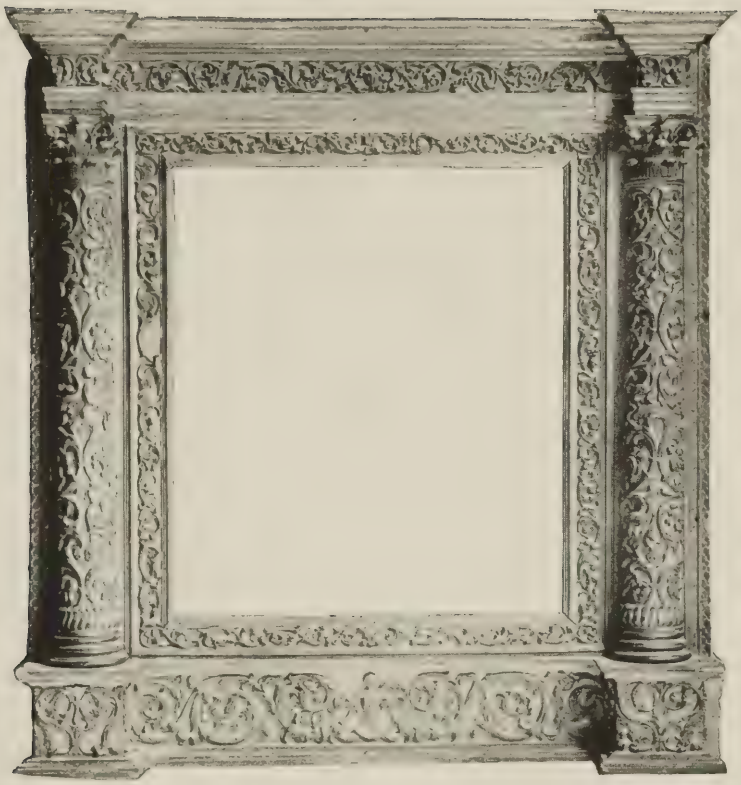
650. Molded cornice, broken over the columns and enriched with scrollings of acanthus leaves and flowers; supported on half, composite Corinthian columns, the shafts embellished with leaf and strap arabesques and molded plinth of same contour as cornice embellished with demi-figure bearing floral scrollings. Inner molded frame similarly adorned.

Height, 4 feet 9 inches; width, 4 feet 6½ inches.

Sight size: Height, 3 feet 1 inch; width, 2 feet 8 inches.

From the Bardini Collection, 1918.

(*Illustrated*)



No. 669—Carved and Gilded Architectural Frame
(Tuscan Sixteenth Century)

N. Cobianchi.

670—Painted Cabinet and Stand

Venetian Seventeenth Century

120.

Rectangular. Stepped in two portions; decorated in gold on black grounds. The upper, with broken pediment scrolled to center pedestal enriched with sacred monogram and scrollings; frieze with rosettes and scrollings; fitted with two doors having panels bearing elaborate formal bouquets of flowers filling gadrooned jardinières. The lower, supported on two pedestaled Ionic columns and fitted with two doors having panels of arabesques developing demi-female figures sustaining dolphins and vases of flowers. Interiors of both fitted with drawers. The stand has a double molded top with aperture for writing pad, and shaped, scroll-cartouched apron. Supported on spirally twisted legs adorned with trailing vines and grapes, molded shelf stretcher and ball feet.

Height, 7 feet 10 inches; width, 4 feet; depth, 2 feet.

From the Bardini Collection, 1918.

(*Illustrated*)

No. 670—Painted Cabinet and Stand
(Venetian Seventeenth Century)

F. Luigi.

671—Carved Walnut Cassone *Italian Sixteenth Century*

110. Oblong lifting top, enriched with curved gadroon motives; front and ends paneled with leaf moldings and adorned with scrolled demi-putti pilasters. On leaf-molded deep base with gargoyle cross supports.

Height, 24 inches; length, 4 feet 2½ inches.

Mr. Pope.

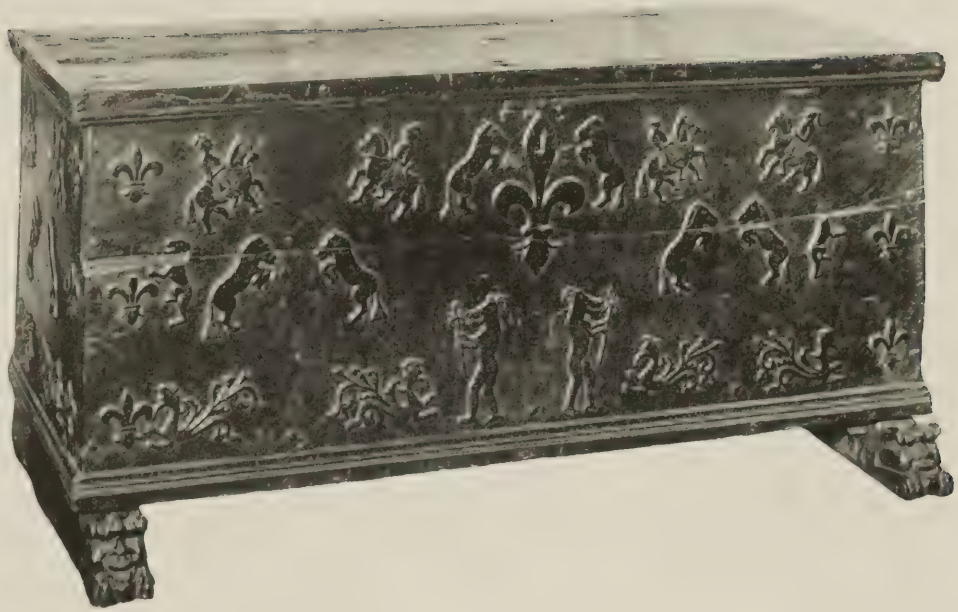
672—Carved Walnut Cassone

Florentine Early Sixteenth Century

200. Molded oblong lifting top; front and ends curiously enriched in low relief with detached figures of running hounds, rearing steeds, mounted knights in armor, grotesque animals, a central large fleur-de-lis and others smaller at ends. On molded base and cross stretchers terminating in gargoyles.

Height, 22 inches; length, 4 feet 5½ inches.

(*Illustrated*)



No. 672—Carved Walnut Cassone

(Florentine Early Sixteenth Century)

L. Pereira.

673—Carved Walnut Cassone *Italian Sixteenth Century*

150. Rectangular lifting top; enriched with gadroon moldings; front and ends paneled with fruit and egg-and-dart members. Pilasters adorned with scrolled demi-putto. On deep leaf-molded base and cross supports finished with fantastic gargoyles.

Height, 2 feet; length, 4 feet 6 inches.

Mme. O. Ferraro.

674—Gothic Walnut Chest

Northern Italian Early Fifteenth Century

1300. Oblong lifting top, the front tri-paneled with sunk moldings, each enclosing two double-pointed traceried arches, the arches of the flanking panels surmounted by two quatrefoil traceried rosettes. The ends similarly paneled and enriched to the flanking panels of front. On stump feet. Forged iron hinges; lock and hinged keyhole plate enriched with pierced tracery.

Height, 23½ inches; width, 48 inches; depth, 24 inches.

Note: This chest is illustrated in "A History of Italian Furniture" by Wm. Adom, page 19, Figures 16 and 17.

(*Illustrated*)

No. 674—Gothic Walnut Chest
(Northern Italian Early Fifteenth Century)

675—Two Painted and Carved Doors

Venetian, Régence Period

Oblong, with molded panels; the upper panel finely painted in colors and gilding with canopied figure of an Amorino and birds standing on a lambrequined and floral festooned arabesque; on a pale green ground. The lower panel similarly painted with Amorini supporting a coat-of-arms and arabesques; this panel is surmounted and parted by shaped moldings enriched with leafage and dainty low-relief leaf arabesques in gilding on black grounds. Small molding of rail missing. *Height, 6 feet 3 inches; width, 2 feet 3 inches.*

676—Carved Walnut Cabinet

Florentine Late Sixteenth Century

Rectangular. In two portions. The upper with scrolled pediment enriched with two Putti, supporting a pedestal crowned by an eagle with spreading wings; broken molded frieze, finely rosetted and supported on pilasters of bearded corbyantic figures, terminating in lion-masks, festoons, eagles and pendants. Fitted at a subsequent period with two glazed doors. The lower portion with dentil-molded and paneled frieze; fitted with two scrolled rosetted drawers, enriched paneled pilasters and two doors bearing fine rosetted arabesque panels. Deeply molded base with scrolled dolphin feet. *Height, 8 feet; width, 4 feet 2 inches.*

From the Bardini Collection, 1918.

(*Illustrated*)

677—Carved Walnut Cabinet *Italian Sixteenth Century*

Rectangular; finely molded cornice with leaf enrichment, plain broken frieze. Front fitted with two molded paneled doors, each with two finely molded brass knobs on the large central panels, three narrow intermediate panels adorned with beribboned garlands of laurel. Rusticated pilasters sustaining demi-corbyantic figures carrying jardinières of fruit on their heads and supported on garlanded shields and tapering claw-footed shafts. Broken molded plinth with leaf-scrolled stump feet. *Height, 7 feet; width, 4 feet 9 inches.*

No. 676—Carved Walnut Cabinet
(Florentine Late Sixteenth Century)

FRANÇOIS BOUCHER

FRENCH: 1703—1770

O. Bernet. agt.

678—*LA COMTESSE DE CHASTELARD*

Height, 21½ *inches; width*, 18 *inches*

380.

BUST length, slightly turned to left, of a beautiful young woman, wearing a dainty wreath of flowers in her gray pompadour hair, a blue bodice over a lawn robe and a narrow black silk ribbon round her neck.

PIETRO LORENZETTI

SIENESE: 12(?)—1348

679—*VIRGIN AND CHILD*

(Arched panel)

Height, 36 inches; width, 29 inches

THE enthroned and crowned Virgin, clad in a robe and hooded mantle of dark blue lined with green and trimmed with gold-embroidered bands and a transparent lawn veil, holds on her lap the Infant Saviour and clasps one of his bare feet with her right hand. He wears a rose-colored robe bordered with gold and has closely curling hair. Both Mother and Child have at their breasts raised bright red pastiglia jewels and their golden haloes are similarly jeweled. The architectural throne is paneled and stepped at seat, arms and back, crested with fleurs-de-lis and is enriched with finials, emblematic of the four evangelists, namely, the Eagle of St. John, the Angel of St. Matthew, the Bull of St. Luke and the Lion of St. Mark. The throne stands before a gilded background and has a further enrichment in the panels of mosaic, of the type made familiar by the Cosmati family.

Note: Pietro di Lorenzo, known as Lorenzetti, one of the earliest Sienese painters, was a pupil of Duccio Buoninsegura and at first followed the technique of Simon and Pietro Cavalini; later he gave his individuality full play. Venturi, in his "Storia dell' Arte Italiana" (1907), calls attention to this Master's drawing of "the narrowed, almond-shaped eyes, the down-turned lips and the long hands with widely parted fingers" which are strongly in evidence in the above painting. His earliest signed painting is a panel in the Uffizi Gallery at Florence; his greatest glory is the series of frescoes in the lower Church of St. Francesco at Assisi. These were for many years attributed to Giotto. The structure of the Throne and the Pastiglia resemble, to a remarkable degree, that of the Throne of his Virgin in Cortona Cathedral, and there is scarcely a picture of his known in which he has not introduced with a keen delight the panels of what is known as Cosmati Mosaici, which are such a feature of this painting.

Mrs. F. Rauert.

680—Flemish Gothic Tapestry Panel

Early Sixteenth Century

330

"The Adoration of the Virgin." The Holy Mother kneels in the foreground before the Infant Saviour, who reclines on the folds of His Mother's ample blue robe. St. Joseph, an ass and a recumbent bull are seen against a background of farm buildings. At left are two adoring cherubs and four shepherds, two toward a rugged mountainside crested by a rambling castellated edifice. An angel appears in the heavens. Most interesting rose-reds, golden yellows, tawny browns, blues and ivories invest the theme with a rare color scheme. Mounted on stretcher; finished with colored galloon. *25½ inches square.*

Note: The weaving is exceptionally fine and varied for this early period.

O. Vernet. Agt.

681—Renaissance Tapestry Border

Flemish Seventeenth Century

100.

"Constantia." The subject seated, bearing a column within a cartouched oval supported by winged demi-cupids; flanked by beautiful scrolling acanthus leaves on a fluctuating wine-red ground. Woven in charming pastel colors.

Length, 3 feet by 20 inches.

682—Renaissance Tapestry Border

—

Brussels Seventeenth Century

"Cupids, landscapes and fruit." Displaying three finely cartouched oval medallions occupied by miniature landscapes animated by châteaux and supported by a cupid who sustains intermediate festoons of magnificent fruit. Woven in rich warm colors on tawny ground.

Length, 5 yards 10 inches; depth, 18 inches.

M. A. Parisano.

683—Embroidered Panel *Italian Seventeenth Century*

205.

Hungarian point. Basketed ivory field; enriched in colored silks with reversed lyre-shaped motives enclosing leafage and flowers and supporting baskets of fruit.

Height, 11 feet 8 inches; width, 1 foot 11½ inches.

Mme. C. Ferrero

684—Gold Needle-painted Velvet Lambrequin

Flemish Gothic

Rose-red velvet, enriched with stepped oblong medallions, at center and ends, interrupted by ovals and panels of 430 gracefully scrolled Gothic leafage. The medallions occupied by subjects, "The Adoration of the Virgin" and many Saints. *Length,* 3 1/3 *yards; depth,* 18 *inches.*

J. Benguiat.

685—Needle-painted Velvet Hanging

Florentine Sixteenth Century

Displaying a central conventionally shaped hood; embroidered in gold threads and colors with scrolled rondel occu- 500 pied by a figure of the Magdalene. Flanked by four square velvet panels enriched with dolphin scrolled rondels variously occupied by subjects, "The Annunciation," "Birth of Christ," "The Assumption" and "Circumcision."

Length, 3 *yards* 7 *inches; depth,* 20 *inches.*

Mrs. Freedman.

686—Needlework Panel *English Renaissance*

"Allegorical of Abundance." An emblematic amply robed female figure, resting on a staff, is seated before a finely conventionalized field of wheat and flowers; at left and 425 right are two gamboling cupids; in the foreground, a hound and peacock. The rising lightly wooded distance is occupied by several habitations, and above in the clouds the "Holy Father is seated in Majesty, blessing the abundance of the earth; the Virgin and Saviour at His sides." Executed in low-toned harmonious colors, with golden-yellows predominating. In molded walnut frame.

Height, 53½ *inches; width,* 39 *inches.*

Benjamin Benguiat.

687—Tudor Needlework Panel *English Renaissance*

Gros-point, displaying a scene from Æsop's Fables. At the foot of a flower-decked wooded hill crested by a habita- 425. tion are a fox and a dead crane. Executed in rare blues, pinks, tans, ivories and greens. Beautiful border of very varied clustered fruit in colors on a recurring blue ground. Finished with blossom guards.

Height, 6 *feet* 4 *inches; width,* 3 *feet* 5 *inches.*

688—PETIT POINT PANEL *Italian Eighteenth Century*

"The Deposition." The inert Saviour rests on His Mother's lap. She wears beautiful robes of rose-crimson and blue and is seated in center with a cherub kneeling at left, before a ladder, the implements of the Passion nearby; another cherub kisses the Saviour's hand at right and kneels near the tomb, against which rests a spear and symbolic sponge. In wave-molded ebony frame.

Height, 2 *feet* 11 *inches; length,* 4 *feet* 6½ *inches.*

Note: The cartoon for this remarkable specimen of needlework has been attributed to the Venetian painter Domenico Tiepolo (1726-1804).

(*Illustrated*)

689—PETIT AND GROS-POINT PANEL *French Seventeenth Century*

Resonant background, displaying grotesqued scrolls amid acanthus leafage, cornucopias and husks developed from a central motive composed of jardinière flanked by two recumbent sphinxes. Broad borders, exhibiting numerous animals and birds amid trailing vines laden with flowers and fruit. Executed in rich blues, golden-yellows, crimsons, ivories and greens. The borders slightly lower in tone, enhancing the coloring of the center.

Height, 7 *feet; length,* 8 *feet.*

690—PAPAL AMETHYST VELVET BALDACHINO

Italian Seventeenth Century

Lustrous heavy-pile velvet, with fluctuating areas of gem-like tone. The borders and corners are impressed with markings of previous embroidery; the corners exhibit coronetted cartouches enclosing three-tiered Papal tiaras and crossed keys. Trimmed with original patterned silver galloon.

Length, 2 2/3 *yards; width,* 3 *yards* 6 *inches.*

691—GOLD-EMBROIDERED VELVET BALDACHINO

Italian Seventeenth Century

Lustrous fluctuating Botticelli green velvet; enriched in solid appliqué embroidery with closely scattered cornucopias of scrolled flowers. Finished with a Vandyke floral border.

Length, 2 *yards* 21 *inches; width,* 1 *yard* 31 *inches.*

No. 688—Petit Point Panel (*Italian Eighteenth Century*)

692—Amethystine Velvet Baldachino

Italian Seventeenth Century

Rare closely woven velvet, pulsating in the light with areas of light amethyst to deep shades of cool purple. Impressed with the marks of previous embroidery.

Length, 2 1/3 yards; width, 1 2/3 yards.

693—Drap d'Or Crimson Brocade Baldachino

Italian Sixteenth Century

Rich floral damassé ground; woven in gold threads with strap ogivals alternately enclosing bouquets of carnations and tulip motives. *Length, 3¾ yards; width, 2 1/3 yards.*

694—Heraldic Velours Baldachino

Florentine Seventeenth Century

Brilliant rose-crimson, displaying a cartouched coat-of-arms, surmounted by a coronet, mantled with a demi-lion bearing a sun; the shield charged with a mount above three bars. The cartouche is scrolled and festooned with acanthus leaves. Ivory floral borders, interrupted by leonic heads at corners. Exceptionally wide weaving for this early period. *Height, 9 feet 3 inches; width, 8 feet.*

From the collection of Principe Gonzaga di Montova.

695—Renaissance Tapestry *French Seventeenth Century*

"Palais de Versailles." The foreground occupied by blossoming flowers, hollyhocks and asters which shelter a small spaniel irritating a hawk perched on its dying quarry; on rising ground at left and right groups of trees bower a vista of the elaborately arcaded palace and a formal Italian garden. Woven in rich greens, blues, yellows, tans, pinks, and crimson. Beautiful borders of straps and scrolled acanthus leafage, finished with leaf and bead moldings, interrupted with cartouched shell motives at centers and corners; woven in richer colors than the field.

Height, 9 feet 9 inches; width, 9 feet.

(*Illustrated*)

No. 695—Renaissance Tapestry (*French Seventeenth Century*)

696—Gothic Tapestry *Late Fifteenth Century*

"Jacob Feeding Laban's Flocks." Jacob stands in the foreground pouring a bucket of water into a trough; beyond is a columned well-head with its tackle, and two shepherds standing before their flocks; at left is a heavy, rustic tree-trunk. Jacob's figure is inscribed with his name. Woven in rich red, blue, ivory, tans and browns. A fragment of a larger panel.

Height, 8 *feet* 2 *inches; width,* 4 *feet.*

Mrs. H. Wagner.

697—Renaissance Tapestry *Flemish Sixteenth Century*

"Apollo." Standing, carrying a staff and clad in classic garb, an ermine mantle falling from the shoulders; in the background a balustrade and foliage. Woven in blue, golden yellows, rich brown, ivory and many shades of green. Fragment.

130.

Height, 6 *feet* 3 *inches; width,* 2 *feet* 9 *inches.*

F. Buumeister.

698—Allegorical Aubusson Tapestry *Seventeenth Century*

"Flora and Pomona." A broad, fruitful landscape is occupied in the foreground by a triumphal car drawn by lions. The Goddess, in ample robes, bearing her attributes is seated therein and a gaily dressed cupidon stands at the front of the car above a large cornucopia of fruit; at left, under a clump of trees, are a farmer and his wife reaping in a wheat field. Other clumps of trees somewhat divide the composition into two vistas disclosing several châteaux, their domains and snowclad mountains in the distance. Soft reds, light blues and yellows relieve the deep blues, greens and tans of the foliage. The borders exhibit sprays of flowers and acanthus leaves in the colors of the field on a rich tawny ground.

1823.

Height, 9 *feet* 6 *inches; length,* 15 *feet* 9 *inches.*

(*Illustrated*)

No. 698—Allegorical Aubusson Tapestry (*Seventeenth Century*)

Mme. O. Ferraro.

699—AUBUSSON TAPESTRY *Eighteenth Century*

"The Triumph of Flora." Summer has brought the fair goddess, who reclines on a couch, her triumph. Two flying nymphs scatter flowers from above, at left a vestal approaches with a basket of flowers carried on her head, and another at right offers a large garland. Under a draped canopy at right, two contented children are at a table playing with a bird. Crimson, pinks, greens, blues and yellow give an affluence of generous color, thoroughly complementing the profusion of the composition.

430.

Height, 7 feet 4 inches; width, 13 feet.

Mr. Mc Carthy.

700—GROTESQUE TAPESTRY *Flemish Renaissance Period*

"Fabulous Animals." Uneven flower-decked foreground, animated by varied large wild animals, birds and clumps of date-bearing palms and oak trees. In the mid-distance at right a stag hunt is in progress; at left, near a cottage, two peasants are escaping from the dangers of the hunt. A central vista discloses château crested by a wooded hill. Woven in rich browns, reds, ivories and yellows with finely contrasting forest greens and blues. Broad borders displaying allegorical figures, termes and satyrs amid clustered fruit; finished with blossom and guilloche guards.

2700.

Height, 9 feet 9 inches; length, 16 feet 6 inches.

(*Illustrated*)

No. 700—Grotesque Tapestry (*Flemish Renaissance Period*)

Mme. O. Ferraro.

701—Renaissance Tapestry *Brussels Sixteenth Century*

"Alexander the Great and Porus." The noble Alexander, in classic garb, stands at left, his spear thrust forward toward the body of Porus, who is mounted on a rearing charger and wearing a Persian costume; before them, on the flower-decked sward, are a fallen warrior and his steed; other warriors join in combat nearby, and beyond a troop of cavalry is charging on to the field. At right are two further armies; the distant one attacking two forts, and among its varied equipment are several elephants. The field of battle is crested with wooded hills and several châteaux. Woven in rich colors with a golden yellow, mostly of silk, giving a distinguished sunlit glow. The fine broad borders harmonize in color, presenting miniature classic landscapes within oval medallions and allegorical figures of goddesses interrupted by clusters of fruit, flowers, caryatids and masks.

4000.

Height, 11 *feet* 7 *inches; length,* 12 *feet* 6 *inches.*

Note: This tapestry was woven from the cartoons of Bernard Van Orley.

From the collection of the Right Hon. Lord Braye, Stanford Hall, Leicester.

(*Illustrated*)

No. 701—Renaissance Tapestry (*Brussels Sixteenth Century*)

O. Bernet. Agt.

702—WALNUT REFECTORY TABLE *Spanish Seventeenth Century*

210. Massive oblong top, in one piece. Supported at ends with splayed, spirally twisted legs and plain stretchers, reinforced with balustered forged iron scrolls from stretchers to under center of top.

Height, 2 feet 8 inches; length, 4 feet 11 inches; width, 2 feet 9 inches.

J. Sawyer.

703—OAK LIBRARY TABLE *Spanish Seventeenth Century*

90. Massive oblong top; molded paneled frieze, fitted with two drawers on front, each having two knobs and central hound's head in black iron. Supported on balustered legs and molded H-stretcher.

Height, 2 feet 9 inches; length, 6 feet 1 inch; width, 2 feet 7 inches.

M. A. Parisano.

704—CARVED WALNUT STALL *Italian Sixteenth Century*

310. Composed of three panel-backs with lifting seats and four deeply scrolled griffon arms; crowned by a deeply shaped molded capping; on four shaped and arabesqued supports with claw feet and molded plinths.

Height, 3 feet 8 inches; length, 6 feet 11½ inches.

Wm. Maxwell.

705—CARVED WALNUT STALL *Italian Sixteenth Century*

220. Similar to the preceding, but with two seats only and the outer ends incurved.

M. A. Parisano.

Height, 3 feet 8 inches; length, 4 feet 8 inches.

706—CARVED WALNUT STALL *Italian Sixteenth Century*

220. Similar to the preceding.

A. Lapelle

Height, 3 feet 8 inches; length, 4 feet 8 inches.

707—CARVED WALNUT STALL *Sienese Late Fifteenth Century*

450. Composed of three molded lifting seats and finely paneled backs. Parted and finished at ends with scrolled arms and supports, the arms in the form of crouching winged chimeric female figures, the supports of leaf scrolled brackets. Finished at crown with a molded capping.

Height, 3 feet 10½ inches; length, 6 feet 7½ inches.

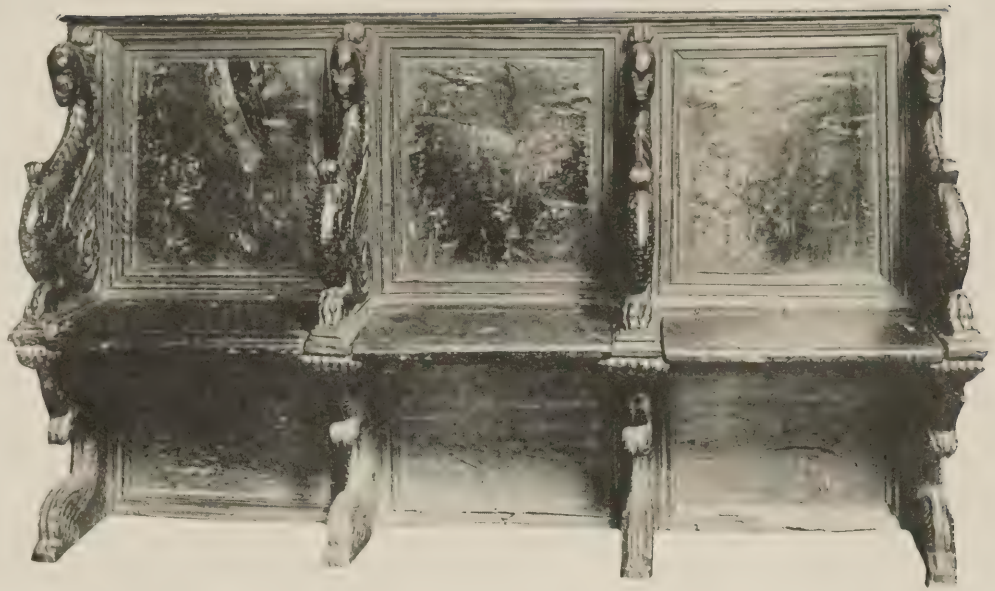
From the Church of San Lorenzo, Naples.

(*Illustrated*)

Mrs. Carlisle.
704-a-Stall.
250.

O. Bernet Agt
706-a-Stall.
200.

M. A. Parisano.
704-B-Stall.



No. 707—Carved Walnut Stall (*Sienese Late Fifteenth Century*)

R. Watson.

708—Carved Walnut Stall *Florentine Sixteenth Century*

175. Molded seat; supported by a finely paneled back and four boldly scrolled and molded bracket legs; enriched with leaf guilloche frontal motives. High back, with four paneled tapering pilasters parting panels with inset round corners; inlaid with arabesque cartouches in centers and fleurs-de-lis at corners. Finished with a broken cornice.

Height, 5 feet 2½ inches; length, 9 feet.

R. Watson.

709—Carved Walnut Stall *Florentine Sixteenth Century*

175. Similar to the preceding.

Mr. McCarthy.

710—Forged Iron Sanctuary Balustrade

Italian Eighteenth Century

100. Composed of two shaped and scrolled sections and two gates. The sections with scrolled strap-iron centers set in deeply molded gray lacqué bases and crowned with bracketed molded cappings; finished at ends with paneled marbleized pilasters. The two hinged gates similar, with scroll crestings and molded lacqué bases.

Section: Height, 2 feet 7½ inches; length, 5 feet 3 inches.
Gate: Height, 2 feet 6½ inches; width, 1 foot 5¼ inches.

R. Watson.

711—Two Carved Lacqué Four-post Beds

Italian, Louis XVI Period

110. Arch paneled head and foot; enriched with leaf, husk and bead motived moldings, drops and pateræ; on fluted round tapering legs. Fluted posts incurved toward crown and adorned with husks at foot. Supporting a beaded and fluted arched canopy. Finished in green and two tones of ivory, parcel gilded. The inside panels of head and foot decorated with flowing blue ribbon and garlands of flowers. The outer panels of head and foot covered with, the molded side rails padded with, and the canopy covered and valanced with unusual contemporary linen printed in pink, browns and blues with a Persian floral stripe.

Height, 8 feet 6 inches; length, 6 feet 4½ inches; width, 3 feet 8½ inches.

(*Illustrated*)

No. 711—Two Carved Lacqué Four-post Beds
(Italian, Louis XVI Period)

712—Walnut Low-post Bed *Tuscan Sixteenth Century*

Molded baluster posts with central square blocks and pear-shaped motives at crown and foot; supported on molded square bases. Rails with raised panels.

Height, 4 feet 6 inches; length, 6 feet 7½ inches; width, 5 feet 5½ inches.

713—Inlaid Walnut Folding Bed

Italian Eighteenth Century

In the form of a slant-front desk. The slant top hinged and folding over top; the front simulating two drawers, hinged and falling to the floor. Enriched with cartouches and scrolled leafage in light-toned woods. Trimmed with rocaille escutcheons and handles.

Height, 4 feet 1 inch; width, 4 feet 1 inch.

714—Venetian Carved and Gilded Low-post Bed

Sixteenth Century

Baluster post; enriched long-pointed leafage and vase-shaped terminals adorned with gadroons, rosettes and pine-apples; on curious straight legs cabrioled at front with a long scrolled acanthus leaf. Scroll-paneled head and foot boards; the head panel centered with a cartouched oval coat-of-arms flanked by husk and leaf scrollings; the lower foot similarly embellished but centered with two closely placed cartouches of arms. The deep paneled rails display fine acanthus-leaf rinceaux.

Height, 5 feet; length, 7 feet 2 inches; width, 6 feet.

From the Bardini Collection, 1918.

(*Illustrated*)

No. 714—Venetian Carved and Gilded Low-post Bed
(Sixteenth Century)

715—Carved Lacqué Bed *Italian, Louis XVI Period*

Paneled head board and lower foot with broken tops; enriched with guilloche moldings and pateræ. The head with acanthus-leaf pediment, upper enrichment of scrolled vase and lower of leaf and husk panel; the foot with similar leaf and husk panel enclosing a laurel garlanded musical trophy. On tapering fluted legs adorned with leafage. Finished green and ivory; parcel gilded.

Height, 4 feet 7½ inches; length, 6 feet 10½ inches; width, 3 feet 7½ inches.

716—Carved Window Casement and Shutters *French Renaissance*

Richly molded oblong frame, displaying unusual gadroon members; fitted with four hinged shutters having delicately pateraed rails at head and foot, interior moldings adorned with further gadroons and an egg and medallion central rail. The pierced panels, of great refinement, are carved with a floral motived lattice of innumerable semicircles.

Height, 6 feet 1½ inches; width, 3 feet 10 inches.

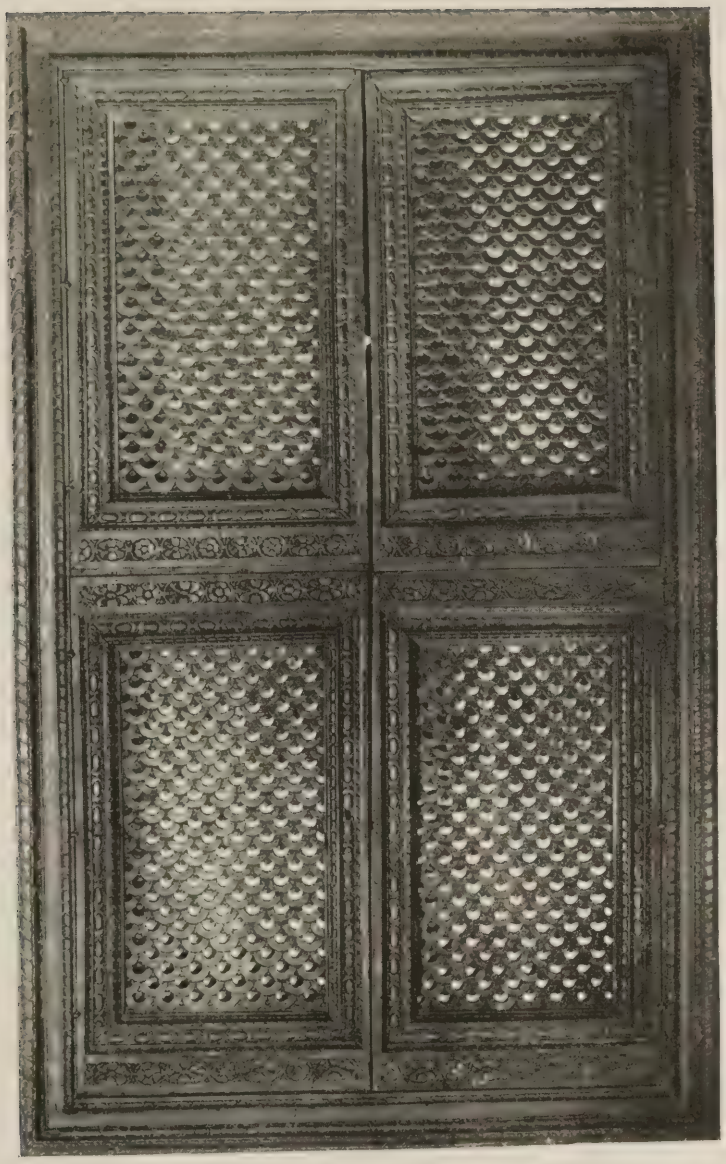
Note: No other perfect example of this rare type of casement is known, their fragile piercing conducing to their early destruction.

(*Illustrated*)

717—Painted and Gilded Ceiling *Italian Eighteenth Century*

Four-fitted sections of paneled wood; forming a lozenge shape with incurved sides and square ends. Developing a central carved and gilded leaf patera within a circular molded and fan motived medallion and outer molding enriched with flutes and ribbon motives. Each molding is bordered with black panels displaying animals and birds amid acanthus-leaf scrollings in dull pink. The patera is surrounded by festooned husks in colors on ivory ground; the ivory field is festooned with vines trailing from vase and lambrequin arabesques at either ends which support eagles.

Length, 11 feet 6 inches; width, 6 feet.



No. 716—Carved Window Casement and Shutters
(French Renaissance)

Freller and Lunardi.

718—Forged Iron Sanctuary Screen and Gates

Italian Fifteenth Century

2350.

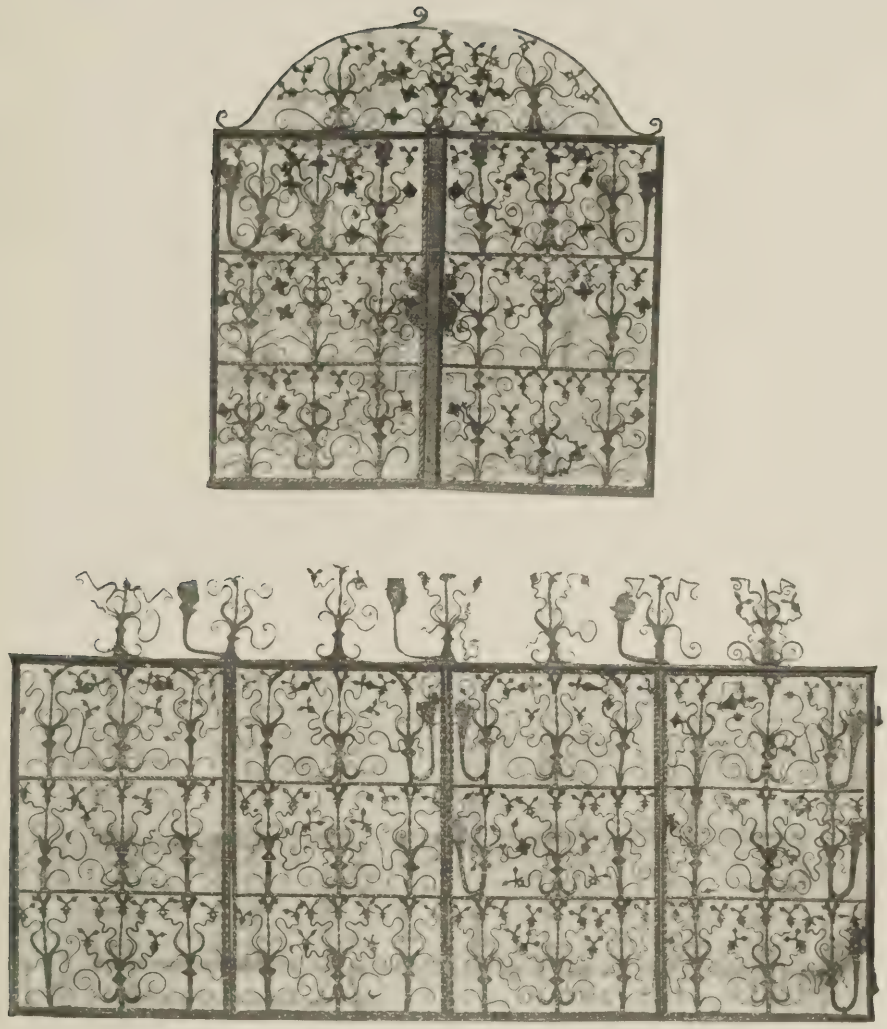
Consisting of four oblong sections and two arched gates. Each section is tri-paneled vertically and laterally with rope-twisted rods and enclosed with strap bars; the panels are enriched with a lace-like tracery of leafage scrolled into Saracenic and Crusaders' heads at sides and outstanding floral scrolls. The panels are crested with similar delicate tracery in which the heads recur amid displayed eagles and the two gates have the same motives developed in their crowning arch. The two gates are tri-paneled laterally to conform with side sections; they develop similar motives of even more beautiful tracery than the side sections and are fitted with locks and original key, the lock plates terminating in Crusaders' heads chiseled in relief. Small portions of the cresting on the two end sections and on gate are missing.

Two gates: *Height*, 3 *feet* 7 *inches; width*, 3 *feet* 3 *inches.*

Two sections: *Height*, 3 *feet* 5 *inches; length*, 6 *feet* 6 *inches.*

Note: This remarkable specimen of ironwork was executed for the Private Chapel of Cardinal Cesarini, the leader of the last Crusade.

(*Illustrated*)



No. 718—Forged Iron Sanctuary Screen and Gates

(Italian Fifteenth Century)

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